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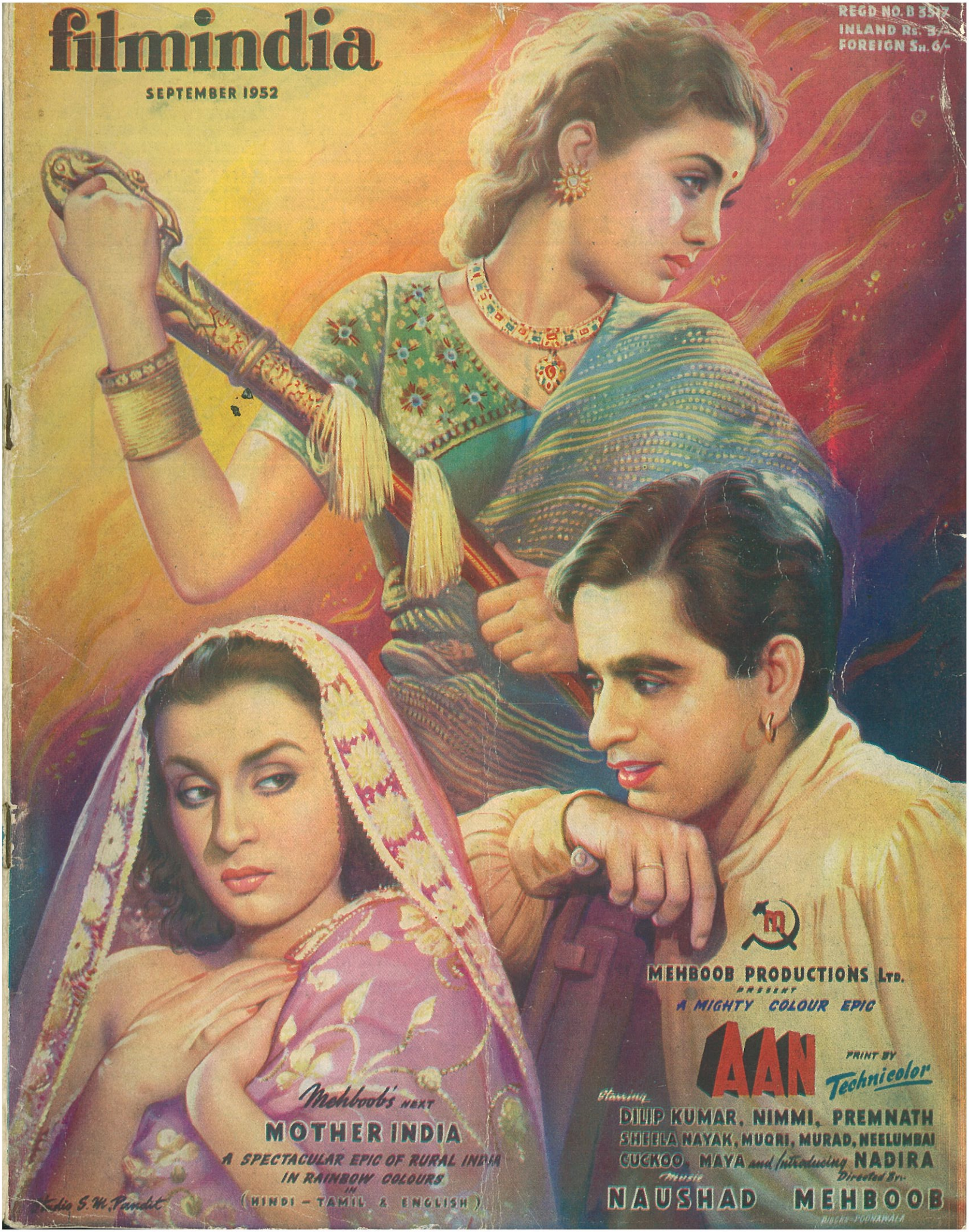

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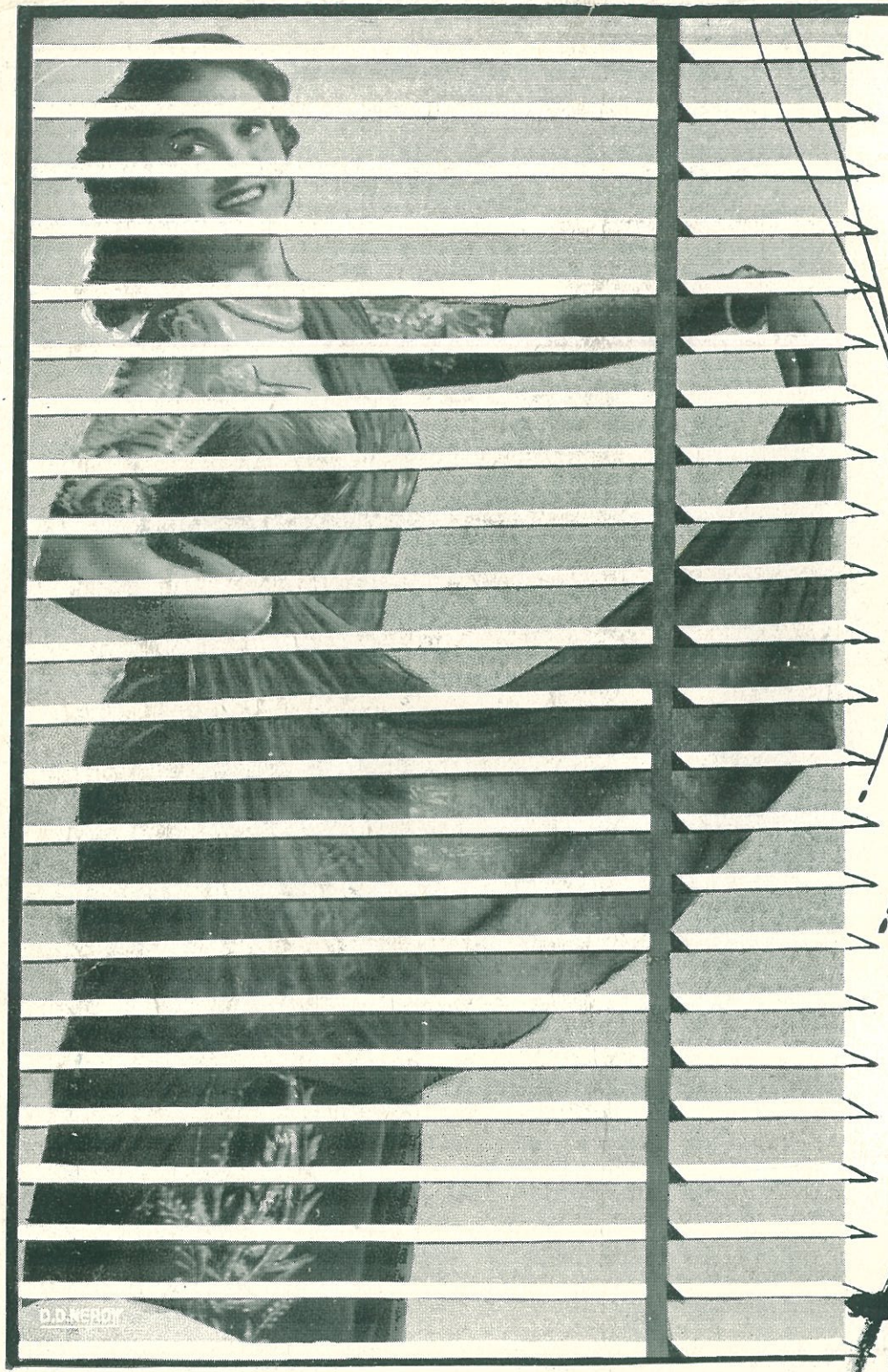

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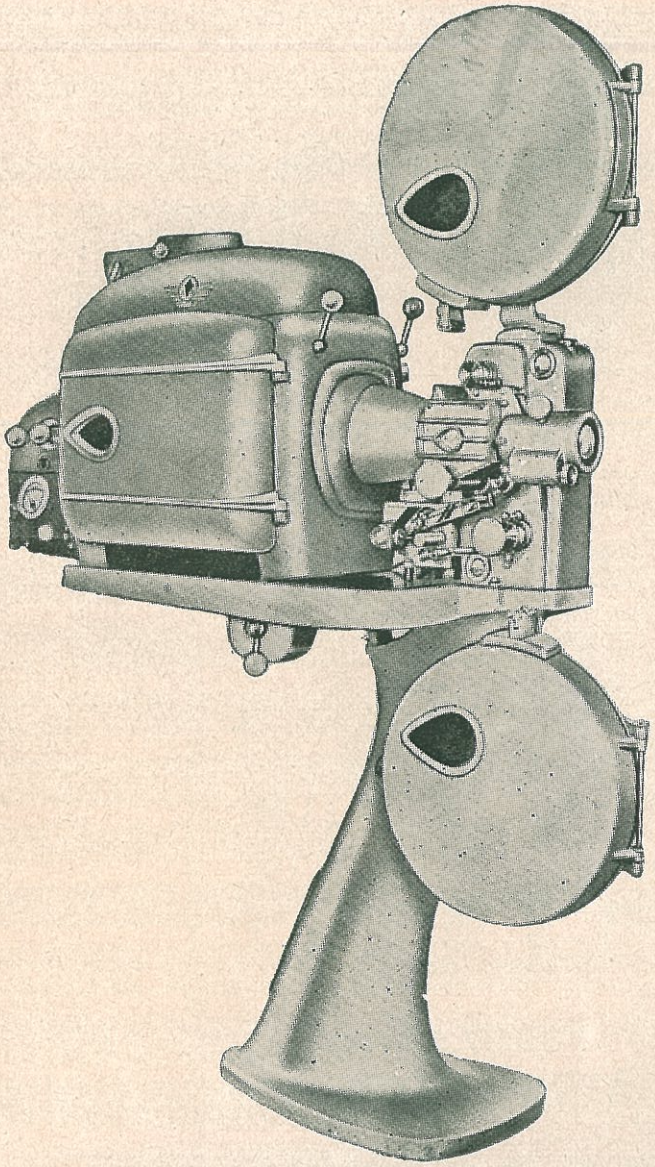

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Silent dignity has often helped women to look both seductive and intelligent because women rarely think before they speak and when they talk they give Eve a bad name. Here is Veena, a symbol of silent dignity, which is often mistaken for stiffness, in "Naaz", a social story produced and directed by S. K. Ojha for S. K. Films. And Ojha went to Egypt to show this girl how the sphinx behaved in the presence of others.

The Bugle Of Revolt !

The President of the Bombay Pradesh Congress Committee, Mr. S. K. Patil, the man who won the elections in Bombay and got many white-capped idiots elected as legislators and quite a few anointed as ministers of Bombay State, has now, in a hysteric fit of honesty and patriotism, attacked the Congress in general and the Congress Ministry in the Bombay State in particular. And with the blunt thoroughness characteristic of our famous Man from Malwan, Patil has hit hard and in doing so not minced his words.

Here are some of the important things which Patil spoke:

"If the present form of the Congress is not changed, there is no alternative to dissolving the party."

"Wherever I went in India, I found the Congress being blamed by the people."

"People do not want the 'charkha'—they want food, cloth and shelter. They daily criticize the Congress as 'unholy', 'corrupt' and 'inefficient'."

"People do not differentiate between the Party and the Government. They think they are both one and blame the Congress Party."

"The election victory of the Congress was really won in Bombay. It was the news of the great victory here that facilitated its later victories elsewhere."

"The people did not vote for the Congress because they approved the work of the Ministers but because they had faith in the constructive programme of the Party".

"It seems to me that the Party Organization was being maintained only to contest elections. The Congress Government forgot the Congress Committees once the elections were over".

"Two months before the elections the stock of the Congress Committees goes up but it topples two months after the elections".

"Some persons were frequent visitors to the Congress House before the elections because they wanted to be nominated".

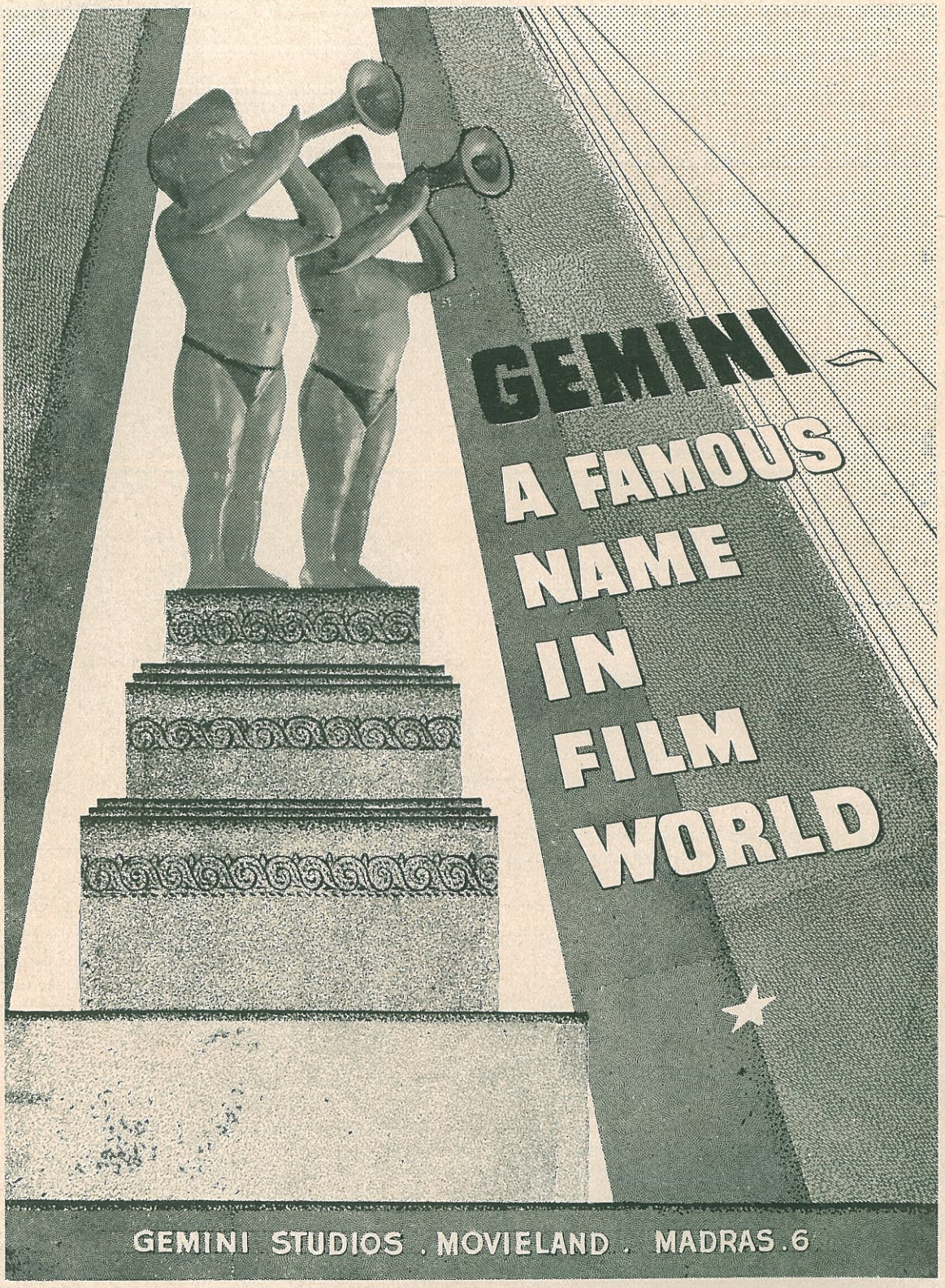
"But those who became Ministers stopped coming to the Congress House".

"I must make it clear that except in the case of the Chief Minister, I have taken a vow, I shall never go to their houses. They must first come to the Congress House".

"In 1937 Congress formed Ministries only in seven provinces and top-ranking leaders kept out of the Cabinets. One letter from the Mahatma, whose authority was supreme, was enough to sack a Minister".

"In the Interim Ministry of 1946 were included leaders of the calibre of Mr. Nehru and Sardar Patel but the Mahatma still remained as a sort of a check on them".

"But today there was no check on the Congress


GEMINI
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Governments and both the President of India as well as the President of the Congress were called "Rashtrapati".

"Whatever the Ministers want to do they must consult us first. When Acharya Kripalani became the Congress President he demanded that the Congress Committees should be consulted on important issues.

"But (ironically) how could it be possible for men like Mr. Nehru, Sardar Patel, Rajaji and Rajendra Babu to go to Kripalani for consultation? So, though he was right, ultimately he had to quit the organization."

"How then can I expect Ministers to come to me? But I warn them that the Congress Party will not bow to them. I say this as the President of the B.P.C.C."

"Mr. Nehru is Congress President as well as Prime Minister. We are short of front-rank leaders. So there is no other go".

"If the Congress is to be kept living, the big leaders must quit the Ministries and join in the working of the Party organization".

"After the Ministries were sworn in, the old administrative set-up of clerks, I.C.S. officers, police, army and everything else remained. Only the Ministers were an addition".

"Lakhs of Congress workers who supported the Congress during the freedom struggle think that they have no place in the Government set-up and a gulf has been created between the Ministries and the workers."

"In this context the only thing to do is to wind up the Congress in accordance with the last wish of the Mahatma. If that had been done, these curses, which are for the ruling side of the Party, would not have been applied to the freedom-winning Congress."

"Mr. Morarji Desai has written to me in reply to my letter on the Sales Tax agitation. He says in his letter that it is the duty of the Ministers to impose taxes or not and it is the duty of Congress workers to support the Ministers and explain the taxes to the people".

"Congress workers were told to "do service" by the Government. But these "seva karo", "seva karo" slogans do not impress the people who will be impressed only by service by the Ministers".

"In 1946 monthly meetings between the provincial Congress chiefs and the Chief Ministers were usual. Important matters were discussed and differences were referred to Sardar Patel."

"Mr. Kher continued this practice for four years. Later, the meetings took place

Shadows always exaggerate and make mountains out of molehills but in case of Neelam that is hardly necessary. Nimmi however would not mind such sympathetic shadows which would detract the male eye from her none-too-pleasant legs in "Danka", a love tale directed by J. P. Advani for Goodwill Pictures.

with Sham Lal, Ramesh Thakur, Sarla, Mohini and BABY CHUN MUN

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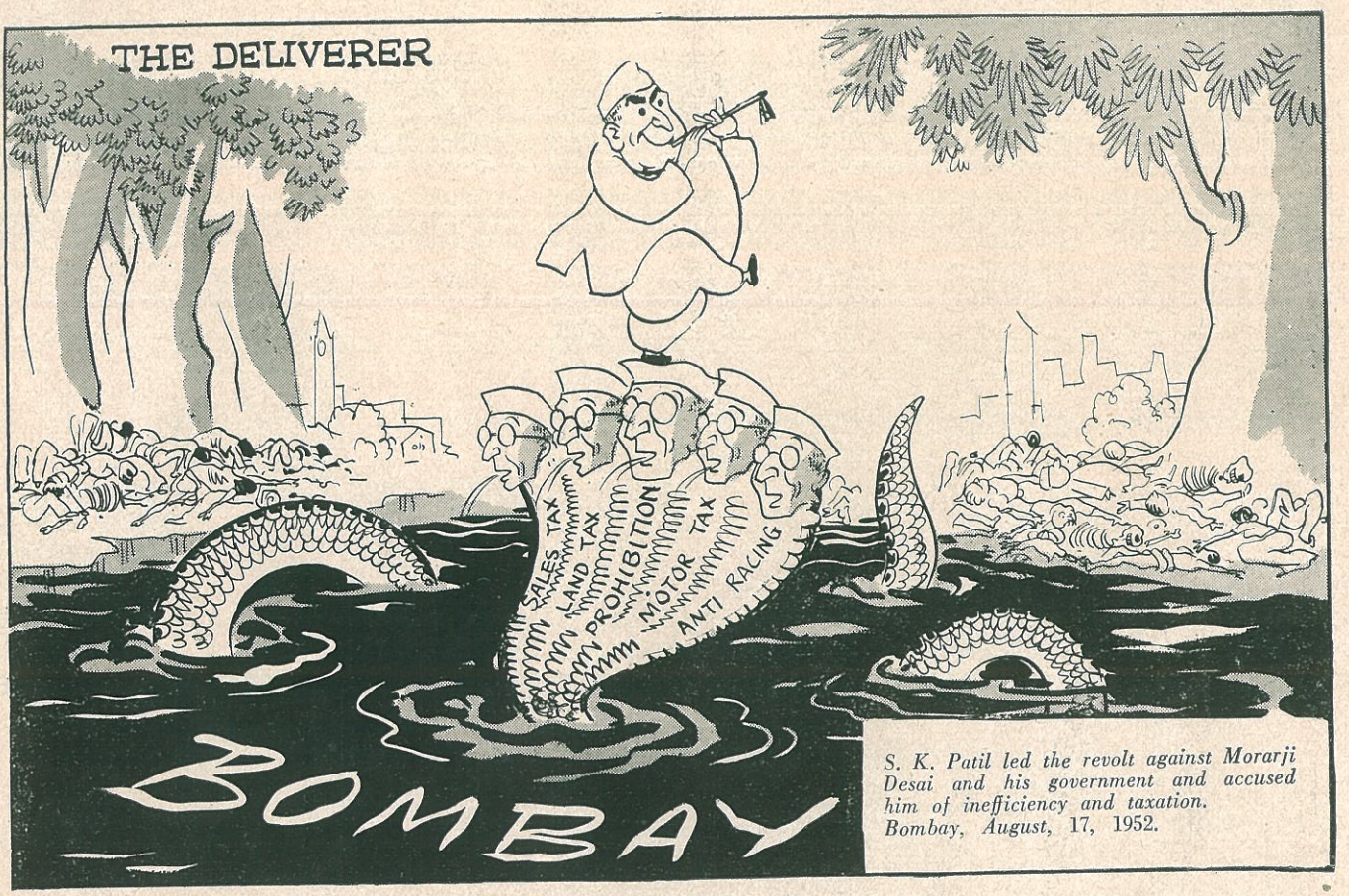

S. K. Patil led the revolt against Morarji Desai and his government and accused him of inefficiency and taxation. Bombay, August, 17, 1952.

once in three months, then once a year and now no such meetings are at all held, may be as a result of the new Ministers."

"It is true that the Ministers are secure. But that security will last only till 1956. Four years more and they will have to go to the electorate again".

"I am not prepared to go to the people and ask for votes and get stones in return".

Yes, Patil said all this and more. It was a real treat to see this old Congress warrior in battle dress again, even though Congressmen use words for ammunition to kill the people.

Whenever Patil, our Man from Malwan, gets an attack of honesty in politics, he is remarkably brilliant. And he was irresistibly so on this occasion when he addressed the annual conference of the Girgaum District Congress Committee at the Bharatiya Vidya Bhavan on Sunday, August 17, 1952.

Patil has said something which he ought not to have spoken as a Congressman in power. But Patil has not told us anything new.

For instance we knew that Pandit Nehru is a schizophrenic. He has not only a split personality but he also needs to be the Prime Minister and the President of the Congress simultaneously to harmonize his conflicting sentiments as the ruler and the ruled.

We also knew Morarji Desai's sadistic hobbies of Prohibition and other kill-joy measures which have made him so unpopular throughout the country. Not only that but we also know how this man practises dissimulation and tells petty lies when caught in his own web. And we know that this man who makes a fetish of efficiency and discipline today was himself dismissed for lack of these very qualities when he was serving the British Government as a deputy collector and from a dismissed Government servant to a Gandhian jail bird was not much of a journey of sacrifice and patriotism for a career politician like Morarji Desai, seeing that thousands of vegetable-eating Gandabhais and Ghelabhais of Gujarat became warriors of freedom overnight under the Gandhian rules of fighting. We also know how tenaciously this man clings to power and refuses to leave the field even when disowned by his own village folks and how he manoeuvred to get into the saddle again even after being thrown off the horse once.

There is nothing new Patil can tell us about Morarji Desai. We know how the man frowns in triumph and smiles in defeat and we know how he translates duty into tyranny and makes the lives of millions miserable. He is the one man whom every policeman hates very cordially, forgetting all obligations of duty, loyalty and even self-interest.

We also knew the inefficiency of Congress governments in the Centre and the different provinces. And we also know, what Patil did not tell us but knew very well, the numerous administrative scandals for which some of these Gandhian crooks were directly responsible—scandals that cost the country crores of rupees in waste and corruption.

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We know that people do not want the "charkha" because it taught Pandit Nehru the art of spinning yarns which have brought us more hunger, more nakedness and more suffering during the five years of the reign of Nehru, the First.

We know that the people do not differentiate between the Congress Party and the Congress Government because there is little to choose between them, both being corrupt to the core.

And Patil is right when he says that if he goes for votes in future, he will get stones. In Telengana, the Communists might oblige him with bullets.

And Patil is right when he says that it was Gandhiji's last wish to wind up the Congress. That man knew the dormant virtues of his heirs and how they would ultimately break out into ulcers that would give a stink to a nation of 350 million people. That is why we called him a Mahatma and let him die a god. That man knew what progeny he would get when he sent his virtue to bed with his politics.

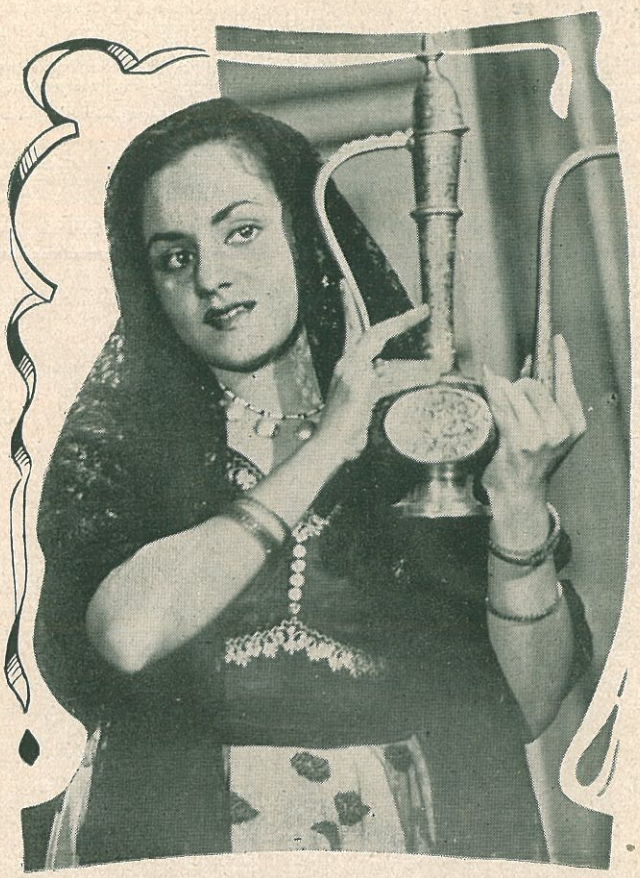
Patil did not tell us anything that we did not know before. What surprises us is that we had to wait twenty long months after Sardar Vallabhbhai Patel's death before Patil gave voice and words to his thoughts and that a small matter like a provincial Sales Tax should have provoked him to take stock of the entire Congress organization.

There is more in Patil's outburst than meets the eye. In his words is a ring of rebellion which will one day knell the end of Congress as the nation's most powerful political party.

Patil has been disliked for two decades now because he is a man of brains, imagination and organization. His ambition makes him perhaps a bit unreliable but as an intelligent politician and practical organizer, he is worth more than Nehru, Morarji, Rajaji and a dozen other 'ji's' put together. Sardar Vallabhbhai Patel harnessed Patil's dynamic energy and practical intelligence and made Bombay the main bastion of our freedom's battle with Patil as the chief general in the field. Patil is a front-line fighter and not a rear-guard rival like Morarji.

This man of sharp intelligence, sparkling wit, dynamic energy and incomparable organizing talent has been unceremoniously put on the shelf by Pandit Nehru whose dislikes like those of a woman, are stronger than his likes. It is not at all strange that Pandit Nehru can suffer a crowd of idiots around him but not one really intelligent and competent man. Men who want absolute power need absolute idiots around them to nod and acclaim. That is the tragedy of Pandit Nehru's life, a tragedy which makes 350 million people look up to heaven for relief.

From year to year since 1947 Patil has been pushed back systematically. The local Caesars rush to him when they want money and votes for their election. It is not exactly a state secret that Patil wins all the elections for the Congress in Bombay. If the Congress leaders do not know this, the Socialist Party leaders can enlighten them on this point as they have mainly borne the brunt of his attack. Those very men whom Patil helps often stab him in the back by operating on the mind and prejudices of our prize schizophrenic.



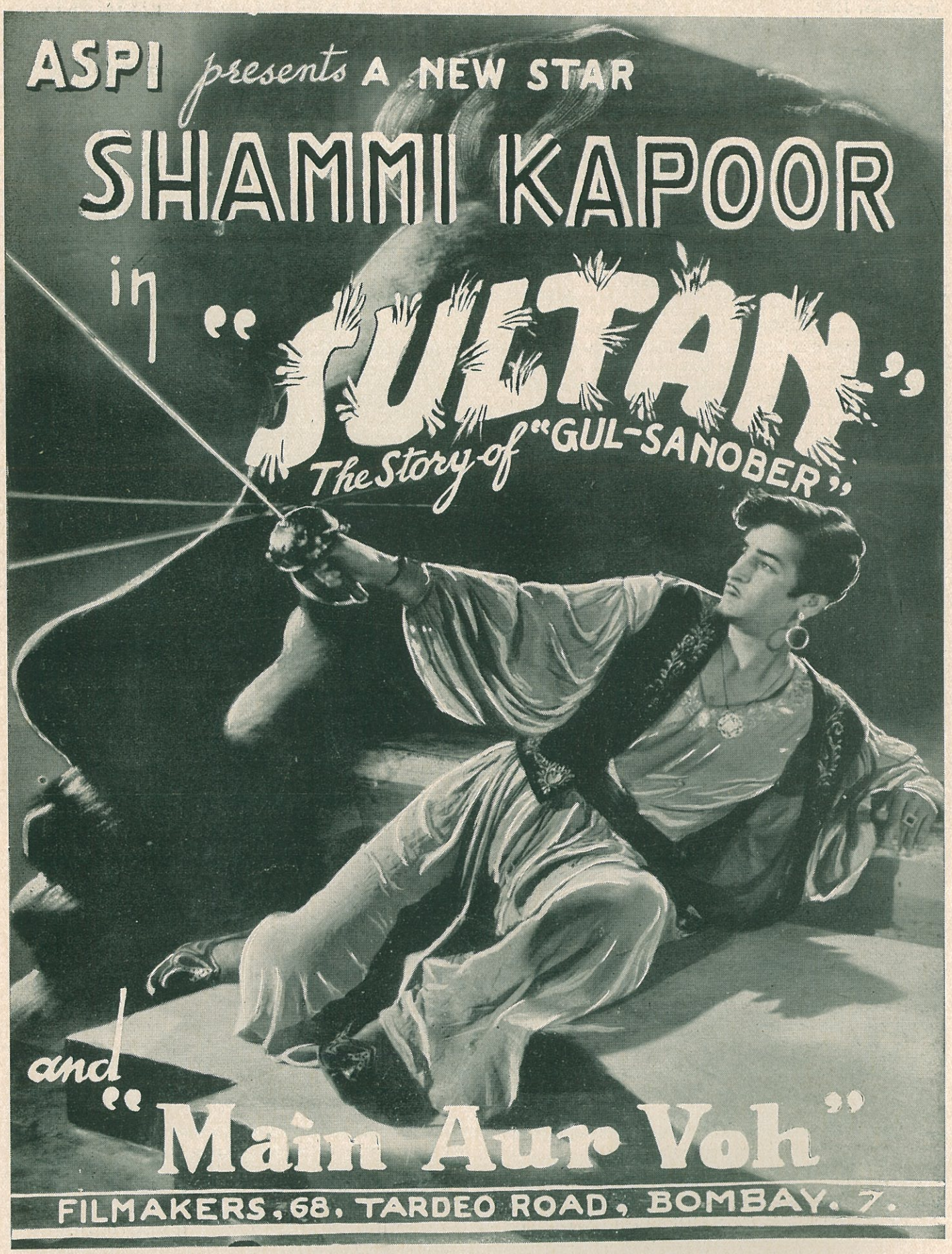
The old Arabs gave fantastic shapes to their comforts and used female transport for their domestic requirements. Here is Yeshodhara Katju carrying something that looks like a cross between a perfume siphon and a hukkah and be sure it is being taken to a "Sultan" in "Baghdad", directed by Nanabhai Bhatt and produced by L. B. Lulla for Falcon Films.

If the Congress leaders are practising democracy, as they shout and tell us every week from the Red Fort of Delhi, they can not deny an opportunity to one of our most valiant battle-scarred warriors to serve the country.

There is frustration in Patil's outburst. The Multipoint Sales Tax was merely the trigger that released the lava of bitter disappointment of a dynamic man who practised patience as a penance of patriotism so long and allowed power-crazy maniacs and glamour hunting schizophrenics to rule the roost.

The bugle of revolt has now been sounded and let not Patil, our front-line fighter, step back and allow the maniacs and the schizophrenics to complete the ruin of a trusting nation. And may God give all strength to his arm.

Baburao Patel.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BOMBAY CALLING

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

Through ages women have posed to kill. They use their curves like so many bows to shoot the arrows of sex and love and wound the unwary male. And Nimmi receives the counter darts on her bare legs in "Danka", a love theme produced by the little heroine herself and directed by J. P. Advani for Goodwill Pictures.

TESTING RAJAJI AND MORARJI !

The remarkable sincerity with which Producer Amiya Chakrabarty has produced his recent picture "Daag" and the frightening vividness with which he has depicted the evils of drinking lift him head and shoulders above the common rut of film producers and make him almost a Prohibitionist and Congressman.

We don't think it is a good change in an emotional Bengali who is essentially an artist by instinct and temperament. But whether Amiya Chakrabarty is to be called a Prohibitionist and Congressman or not there is no escape from the high social purpose with which "Daag" is imbued.

"Daag" is a cleverly designed picture. It does not say a word in favour of Prohibition. It does not even give a loud sermon on the evils of drinking. It just depicts the inevitable tragedy of unrestrained alcoholism through the character of a village sculptor whose hyper-sensitivity to his environment and a distorted sense of justice make him a liquor addict. And the dire effects of this addiction are shown in the miseries which the sculptor's old mother and young beloved go through, not to forget the contumely which the entire

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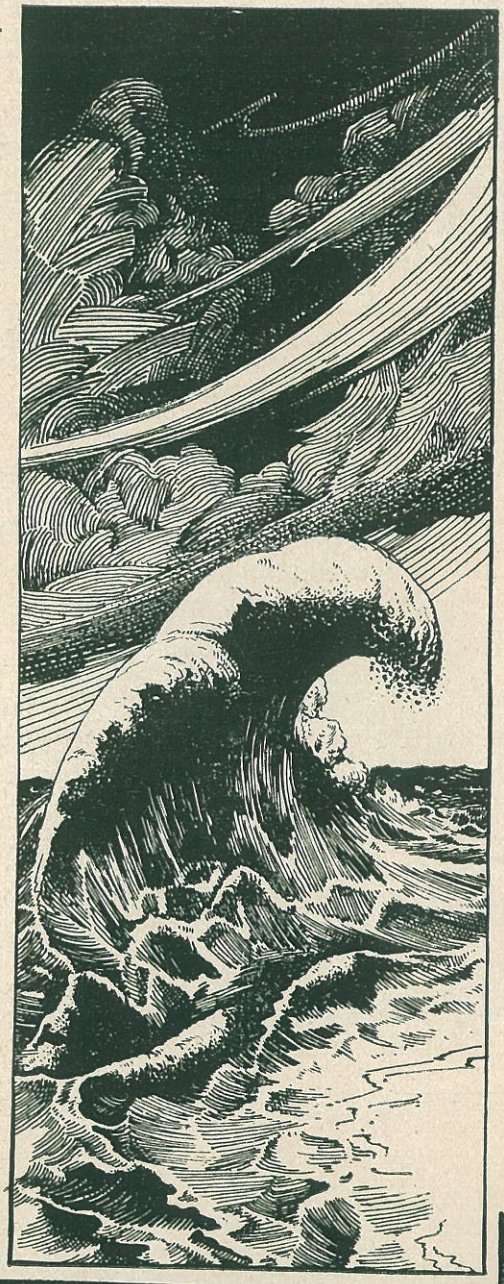

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PHANI MAJUMDAR

Script
NABENDU GHOSH

Dialogue
KISHAN CHANDER

Music
TIMIR BARAN & S. K. PAL

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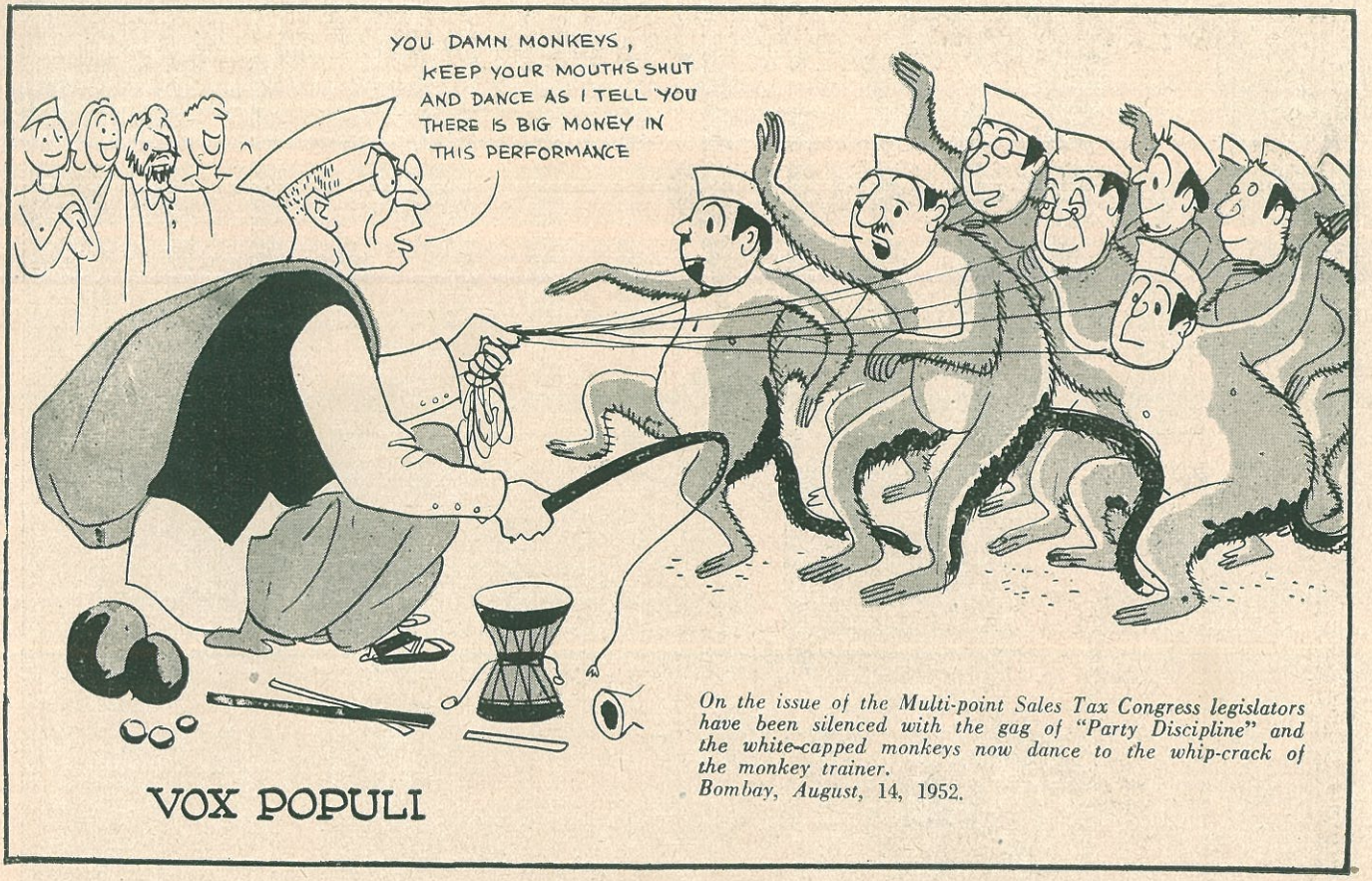

On the issue of the Multi-point Sales Tax Congress legislators have been silenced with the gag of "Party Discipline" and the white-capped monkeys now dance to the whip-crack of the monkey trainer.
Bombay, August, 14, 1952.

VOX POPULI

neighbourhood heaps on the dizzy head of the young drunkard.

And like a Bengali who believes in emotion being both the disease and the cure of human life, Amiya Chakrabarty shows that liquor addiction which defies the incomparable love of a mother, perhaps because it symbolizes the past, can still be cured with the warm love of one's beloved, symbolizing perhaps the future life and happiness of a man. And he shows the drunkard as an emotionally sick man needing care, understanding and generosity of heart not only from his near ones but also from all who constitute the drunkard's little world.

"Daag" is most effective in its lofty purpose because it is subtle. It does not preach, it just portrays. It does not contain a frightening tragedy which kills all hope of reforming the addict. On the contrary it radiates a message of robust optimism which lends a rainbow of hope not only to the drunkard himself but also to his near and dear ones.

Here is a picture which deep-dyed Prohibitionists like Rajaji and Morarji should welcome with open arms. Here is a picture which will contribute more substantially to the success of the great social experiment of total Prohibition in the two states of Bombay and Madras than all the confusion created by punitive laws and their erratic guardians. Here is a picture of which every provincial government should buy a hundred 16 mm copies and show them in every town and village free of charge.

Here is a picture which rightly deserves complete exemption from all Entertainment Tax. And it should also be exempted from the Income Tax in case the picture makes a profit to prove the sincerity of Congressmen at the Centre who claim to be struggling for the achievement of a welfare state.

These two exemptions will directly encourage other producers to produce pictures on many vital social problems which our nation has to face today.

Whatever pictures other producers produce in future, Amiya Chakrabarty's "Daag" provides a good opportunity to test the sincerity of the constant professions of Congress Ministers like Rajaji and Morarji, men who even threaten to resign if they are not allowed to pursue their policy of Prohibition.

Yes, "Daag" is the supreme test of these two popular administrators and their sincerity.

GOODWILL DELEGATION, INDEED !

It seems that film producers and distributors in India and Pakistan have now decided to run the governments of their respective countries themselves seeing the way they have been meeting each other and entering into inter-dominion trade agreements and quota acts.

At this rate if each industry in India negotiates with its opposite number in Pakistan, it will hardly be necessary for India and Pakistan to maintain unwieldy departments for their trade and commerce and they can also save the salaries of ministers, secretaries, clerks and peons needed for fostering our trade inland and overseas. Film producers and distributors of India and

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Why defame a woman by calling her the weaker sex? She has shoulders strong enough to bear the disasters of life and a heart strong enough to survive the love of the strongest man in the world. Watch Ullhas and Bina Rai in a tussle of muscle and mind in "Aurat", a passion play produced by Varma Films.

Pakistan with their usual naivete, or shall we call it crass ignorance of international trade and fiscal matters, seem to have oversimplified matters by meeting each other over drinking and dining tables and embracing one another at singing and dancing parties.

Early in the month of August, a Goodwill Delegation—composed of eight producers, five distributors and one singing girl—from Pakistan visited India presumably to negotiate a trade agreement between the conflicting film interests of the two countries and "solve the deadlock existing between the two countries" as they themselves put it.

The delegation was led by Syed Attaullah Shah Hashmi, a doubtful producer, a more doubtful journalist and a man who was recently accused of trying to blackmail film producers in India. Pakistan could not have found a better man for negotiating the private agreement which our film people are supposed to have reached seeing that Pakistan's representatives have succeeded in imposing a compulsory quota of twelve Pakistani pictures annually on India as against seventy two Indian pictures going to Pakistan. This quota condition does assume the complexion of blackmail seeing that Pakistan has hardly produced five rotten films in five years and does badly need all the Indian films that can be sent to maintain her distribution and exhibition business of over 400 theatres and 60 million filmgoers.

Yes, Attaullah Hashmi has done a good blackmailing job of the private trade agreement and thus given a fresh impetus to Pakistan's producers to produce a minimum of 12 trashes a year with a guaranteed market in India. The Indian producers, our hard up cronies

---

Brutal and blood thirsty in the battlefields, man borrows his mother's smile when he meets a beautiful woman. Whether the woman deserves it or not, it is a homage paid to youth and beauty. Here is Prem Nath, the devil in a battlefield, smiling like a dove before Bina Rai in "Aurat", a passion story produced by Varma Films.

Man may lose one eye and yet have a hundred eyes for sex. Love may be blind but not sex as Hiralal seems to prove in Mohana's company in "Danka", a love tale directed by J. P. Advani for Goodwill Pictures.

of commerce always drowning and catching at the proverbial straw, are jubilant over what they think to be a great feat of international trade and fiscal negotiations.

None of the Indian producers asked himself the question: "How is Pakistan going to run her 400 and odd theatres if we do not submit to the ultimatum of a mutual quota of taking trash in lieu of our pictures?"

We know that the members of the Goodwill Delegation from Pakistan were not at all in earnest about the so-called trade pact, because we know why these people had come to India. The Goodwill Delegation was merely an excuse to land into our country. Having landed, the singing girl went about singing to her old lovers in Bombay. Some went about with their usual business of seeing and buying pictures with Indian money, while those politically conscious fulfilled their assignments, leaving only two or three persons to play the negotiating part of the Goodwill Delegation. The Government of Pakistan had nothing to do with the Delegation and is not at all bound by its recommendations. Not one member of the Delegation enjoys the confidence of the Government of Pakistan, even though Attaullah Hashmi, the leader of the Delegation, behaved in India as if he was carrying Khwaja Nazimuddin, the Prime Minister of Pakistan, in his trouser pocket. And the tragedy is that our own film fools swallowed the bluff and wasted their time in drafting a trade agreement, one condition of which reads as follows:

"Licenses shall be issued by the Government of India for importing into India 6 full-length feature films (exposed) produced in Western Pakistan every half year".

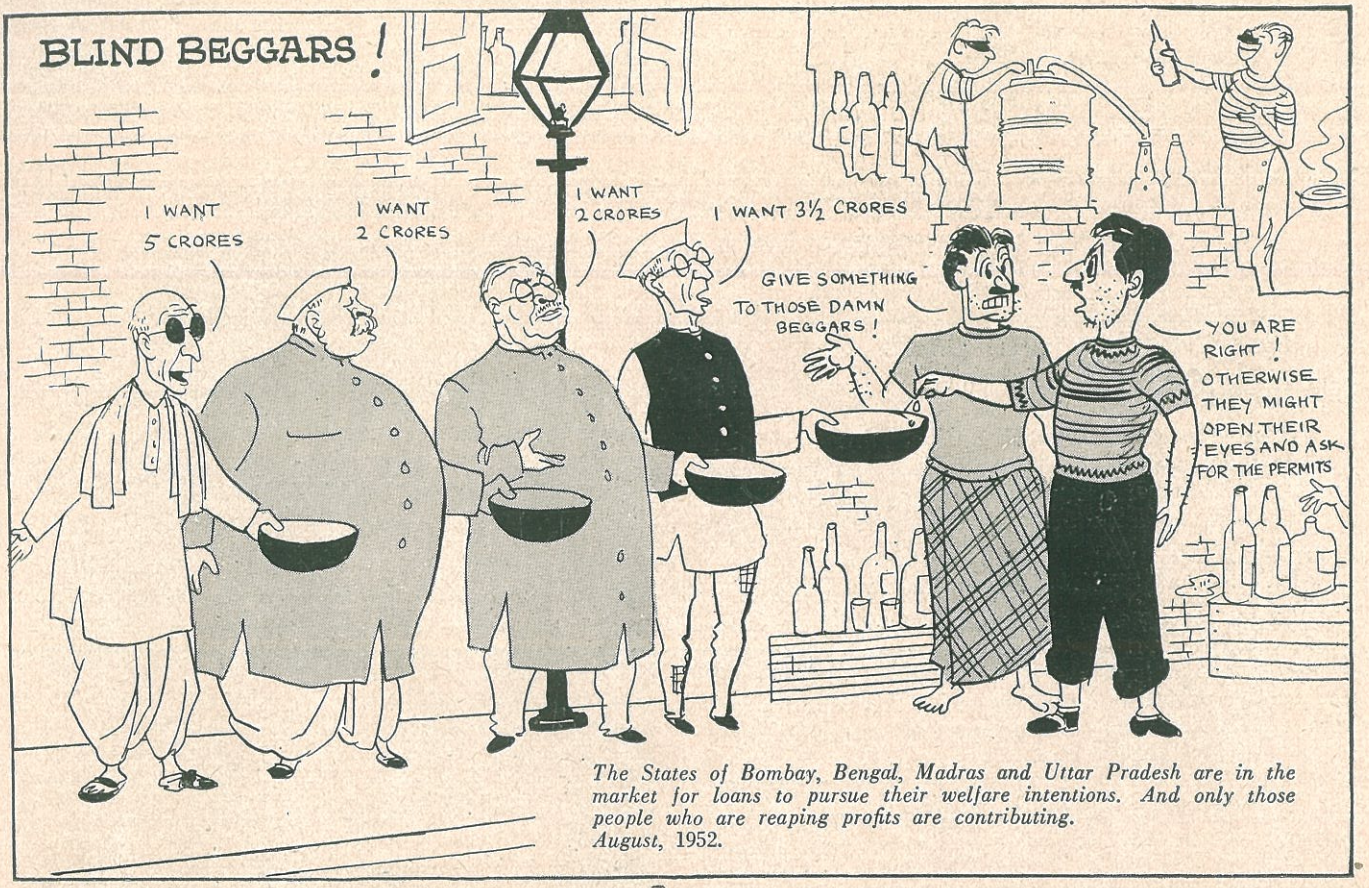
It is difficult to beat this proviso for sheer ignorant arrogance of word and intention. Imagine a crowd of commercial cronies of both countries joining in a conspiracy over dining and drinking tables and trying to force the hands of a government of 350 million people to a quota arrangement between two nations? It took the British Parliament two years to pass their Quota Act. But in India the Wallis, Mughnis, Noors, Jilanis and Hashmis think that they can forge a quota act over a bottle of whisky without the consent of our Parliament and then foist it on the nation.

And Chandulal Shah, who calls himself the President of the producers, does not even know that this can not be done at singing parties.

No creature in the world can beat the Indian producer in naive ignorance of the essential rudiments of trade, commerce and administration. To understand Pakistan's 'politics' behind the Goodwill Delegation is therefore beyond the pale of his imagination.

We realize the financial embarrassment through which our producers are going at present as a result of the trade deadlock between India and Pakistan but the remedy does not lie in negotiating with riffraffs from Pakistan who visit this country with designs and intentions other than those of honest trade and commerce. Our producers must place their grievances squarely be-

170 lbs. of bubbling youth with a pleasant face and a pretty smile! That is Neera who is anxious to join the screen and play the heroine opposite anyone from big Gope to little Raj Kapoor.


BLIND BEGGARS !
I WANT 5 CRORES
I WANT 2 CRORES
I WANT 2 CRORES
I WANT 3½ CRORES
GIVE SOMETHING TO THOSE DAMN BEGGARS !
YOU ARE RIGHT ! OTHERWISE THEY MIGHT OPEN THEIR EYES AND ASK FOR THE PERMITS

The States of Bombay, Bengal, Madras and Uttar Pradesh are in the market for loans to pursue their welfare intentions. And only those people who are reaping profits are contributing.
August, 1952.

fore our Government and insist on the Government finding a quick solution for our problems. Private negotiations with unauthorized representatives of a country that has designs against our country can never help our film industry and it is stupid to waste time and money in entertaining these unwelcome visitors with a past that fully certifies their present and future.

TRUMAN'S TRUE SELF !

The Americans are never tired of bragging, ad nauseam, about their four freedoms and shouting themselves hoarse to perpetuate the illusion that America is the most civilized and democratic country in the world.

The Freedom of the Press is one of their many oft-trumpeted achievements which the boastful Yankees flaunt before the world by quoting extensively from the writings and speeches of their old heroes like Lincoln, Washington, Jefferson, Wilson, Roosevelt and others.

But while basking under the glory of the achievements of their dead heroes and quoting them on occasions of national and international importance, the Americans often allow a peep into their real mind and character when irritated or provoked.

No one ever accused the Americans of thick skin or dignity in the face of criticism. But it seems that, as in many other spheres, the Yankees can claim world distinction in the "sport" of abusing their critics in the most uncivilized and indecent manner. And to this rule there is apparently no exception right from President Truman to the average American.

Not very long ago President Harry Truman, the First Citizen of America and the supreme symbol of all American freedoms, after reading a newspaper review of his daughter Margaret's performance at a musical concert, is reported to have fired a volley of typical American abuse in the course of a letter to Paul Hume, the "Washington Post" critic whose review provoked the President to the point of threatening to beat the critic!

This is what the President of the United States of America is reported to have written to Hume according to a report in the "Daily News" of Washington: "I have just read your lousy review buried in the back pages. You sound like a frustrated old man who never made a success, an eight-ulcer man on a four-ulcer job. I never met you, but if I do you'll need a new nose and plenty of beefsteak. Westbrook Pegler (newspaper columnist known for his scathing criticism of the Truman administration), a guttersnipe, is a gentleman compared to you. You can take that as more of an insult than as a reflection of your ancestry".

And all that Hume wrote to deserve this filthy abuse from the President who wrote the letter on the White House stationery, was that Margaret Truman looked "extremely attractive on the stage" but "cannot sing very well" and that she was "flat a good deal of the time." Does that criticism deserve the filthy abuse of the President, who is considered to be not only the First Citizen but also the First Gentleman of the State? But then the President's own ulcers were probably angry on the day when Hume wrote about Margaret.

The American, being nothing if not competitive and ambitious, is always anxious to better his old record, be it in manufacturing the atom bomb or abuse. It is therefore natural that other Yankees should feel jealous of old Harry bagging the record for the best American abuse to date and that somebody should come forward to go one better than the President.

The guy who recently out-Trumanned Truman was William O'Dwyer, the American Ambassador in Mexico City, who called a press conference to deliberately insult Robert Prescott, Chief of the United States Press Bureau, for allegedly misquoting the Ambassador in an interview. Pointing at Prescott in a flush of anger, O'Dwyer is reported to have shouted: "There is the lying bastard!"

When Prescott protested against this slur, the Yankee Ambassador said: "I am calling you what you are in the English language" and repeated the libel several times before ordering the reporter out of the Embassy.

Isn't that a wonderful American way of life?

An interesting echo of this incident was heard later at a Brooklyn court where a trucker was hauled up for calling a cop a bastard. But what was sauce for an ambassador proved to be otherwise for this poor trucker who was convicted by the Judge who remarked that

Cat eyes often give a woman a bad name. But sometimes they give her a stern character of purpose which takes her to lofty heights of devotion. That is why perhaps Vanmala is chosen to play in "Bhakta Puran", a costume play produced by Vinod Desai and directed by Dhirubhai Desai.

Man's renunciation has always been a challenge to a woman's charm and beauty and women have always provided the acid test to all men who choose to walk the earth with heavenly steps. Here is Nirupa Roy trying her charms on Shahu Modak in "Bhakta Puran."

S. K. Patil roundly denounced the Congress Ministers of Bombay and called them inefficient and deaf to the protests of the people. He ridiculed the "Seva Karo" slogan of the Ministers and asked them to serve the people. He called the Congress Party schizophrenic and wanted to either end it or mend it.
Bombay, August, 17, 1952.

"just because our ambassador to Mexico City used that word, it doesn't make it a good word, and anyone who uses that word is a hoodlum—the ambassador included!" The Judge himself forgot the popular expression "Son of a bitch"!

We can well imagine the "superlatives" which O'Dwyer must have privately used for the judge for calling him a "hoodlum" (which means a street ruffian), words which the ambassador dare not utter in public for fear of being charged with contempt of court.

That is America—a land of ulcers, bastards and hoodlums—where you have all the freedoms to abuse and be abused and if you are not a son of a woman you can always be sure of being a son of a bitch—the bitch being probably the average American woman—the way we find this abuse in the mouth of almost every second American.

And you don't have to refer to the great American Constitution for your rights and privileges to call your neighbour a bastard or his wife a bitch, you have only to look up to the President of the United States and his numerous ambassadors for all the inspiration and encouragement you require.

That is the American way of life India is being slowly but surely taught through Hollywood pictures and Washington loans.

YOU'LL HARDLY BELIEVE—

That Nimmi, the snuffbox star of the Indian movies who flew all the way from Bombay to attend the world premiere of "Aan" at the Rialto in London, pulled a fast one on the newsboys when she told them that she had never been kissed either in life or on the screen.

That having proclaimed the fact that she has at least virgin lips, the snuffbox star struck the newsboys with the lightning of her smile and trampled on their corpses with her dancing eyes till the boys went mad and decided to visit India, the ancient land of modern virgins.

VIRGIN LIPS?! HEAVENS!
DON'T BELIEVE? ASK MUKRI!
VIRGIN MY FOOT! THERE IS MAX FACTOR ON THEM!
OF COURSE, WE GIVE HER BANANA WITH SPOON
OH, MAX FACTOR DOESN'T HURT EVEN WIDOWS!

That though every one was happy at the premiere of "Aan" in Bombay, Dilip Kumar was looking glum and wretched sitting next to Nadira, the girl he loved so passionately in the picture. Too much of flame throwing on the sets seems to have burnt the frills of both.

That people were relieved to see Nargis at the premiere of "Aan" without her Kapoor appendix for the first time in the last three years. And the girl look-

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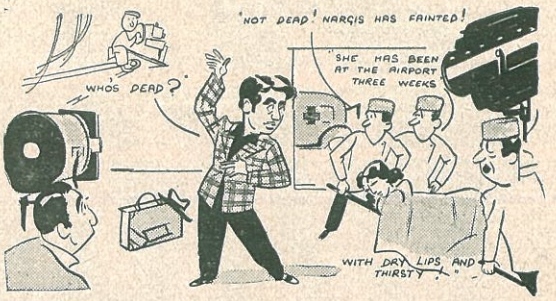
Without his numerous caps and costumes man will never attract attention and probably pass unnoticed through this crowded world. Kishore Sahu knows this well and wears a new cap, on the same old face ofcourse, from picture to picture. Watch him in "Hamari Duniya", a rainbow of romance, directed by Sushil Sahu for Hindustan Chitra.

ed so happy and natural in a coloured sari and loaded with jewellery that not only her brother Akhtar shed tears of joy but every one present also congratulated Mehboob for inviting Nargis.

"NOT REMOVED YET! TEMPORARY LULL IN THE PAIN!"
"WHEN DID YOU GET HER APPENDIX REMOVED?"
REMOVAL SOMETIMES CHANGES A PERSON'S SEX!

That though Mehboob, kind and generous as usual, remembered and invited Raj Kapoor to the premiere, the little Kapoor proved how small he was by not turning up thus keeping a chair vacant throughout a crowded show. We think that by being absent Raj did Mehboob a favour as the Kapoors are not usually a pleasant company on happy occasions.

That with his usually affected love for work and workmen, Raj Kapoor indulged in some exhibitionism when he rushed straight from the aerodrome to the studio and stood before the camera forgetting that Nargis had been waiting impatiently at the airport for three weeks for his return from England.



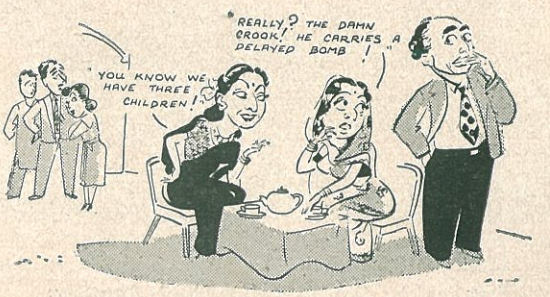
That over two thousand people from all walks of life responded to Baburao Patel's invitation and blessed "Girnar" but Jagdish Sethi had come to see "what Babu had built with blackmail money" and like an honest Punjabi he didn't keep his handsome sentiment a polite secret. That is the man who had predicted, as the greatest astrologer of all times, that Baburao Patel would never build a new house of his own.

That Producer Kardar started examining the bricks of "Girnar" in a vain attempt to find which were marked "A. R. K.". But when Editor Patel showed him that even the lavatories were built with bricks marked "B. P. P.", Kardar was crestfallen.

"MIAN KARDAR, WHAT ARE YOU SEARCHING FOR?"
"YOU STILL OWE ME RS. 3200/- FOR ADVERTISEMENTS, KARDAR! NINE YEARS NOW!"
"TRYING TO FIND MY CONTRIBUTION, MEHBOOB!"

That K. M. Multani, the editor of "Film Age" had come to "Girnar" not to congratulate Editor Patel or bless the house but to collect his advertisement bills. The shrewd Sindhi knew that all the producers could be found in one place on that day. We don't know how much he actually collected but it certainly saved him a lot of taxi expense.

That Snehaprabha, the ex-Mrs. Sahu, and Preeti, the current Mrs. Sahu, met each other for the first time at "Girnar" and the way they giggled and winked at each other for an hour, people wondered whether they were going through their respective scrapbooks. And people saw Kishore Sahu blushing!



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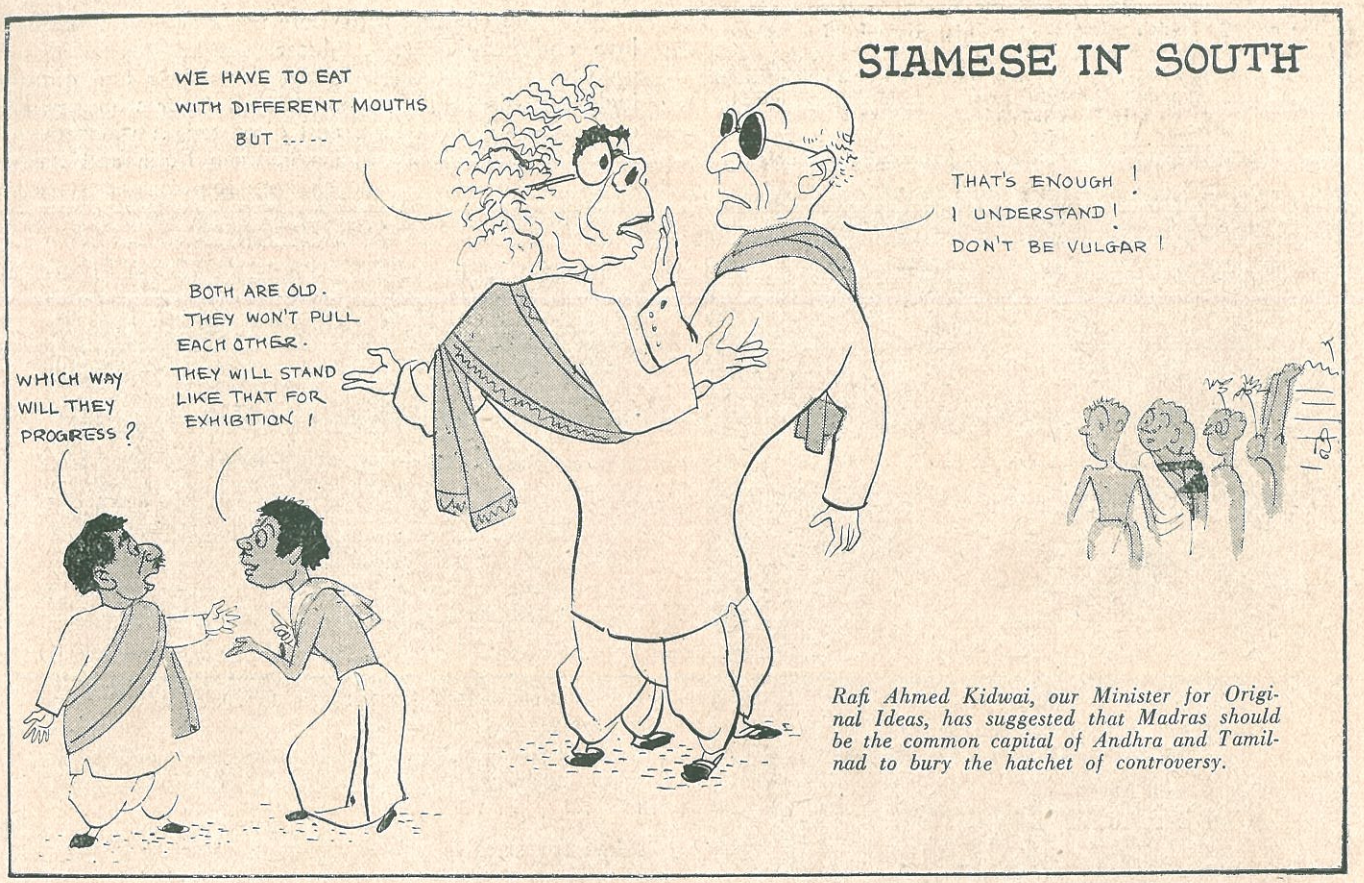

SIAMESE IN SOUTH
WE HAVE TO EAT WITH DIFFERENT MOUTHS BUT .....
THAT'S ENOUGH ! I UNDERSTAND ! DON'T BE VULGAR !
BOTH ARE OLD. THEY WON'T PULL EACH OTHER. THEY WILL STAND LIKE THAT FOR EXHIBITION !
WHICH WAY WILL THEY PROGRESS ?

Rafi Ahmed Kidwai, our Minister for Original Ideas, has suggested that Madras should be the common capital of Andhra and Tamilnad to bury the hatchet of controversy.

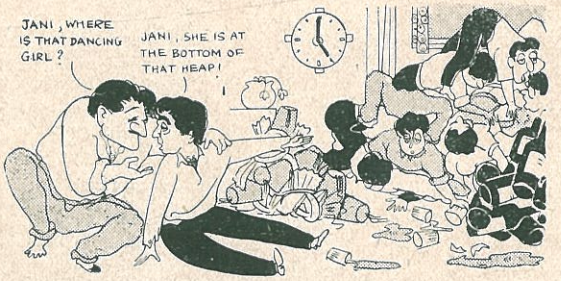
That most of the Muslim members of Pakistan's Goodwill Delegation, which visited Bombay recently, were seen at "Girnar" embracing Baburao Patel and attacking the delicious ice-cream provided for the guests. Dewan Sardari Lall, the only Hindu delegate, however, didn't turn up and refused to exhibit goodwill though he had joined a goodwill delegation.

That the well-known Pakistani songstress, Malika Pukhraj, who had joined the Goodwill Delegation merely to get a permit to cross over, as most of the other members had also done, did not at all attend any inter-dominion trade deliberations but gave some singing concerts to her old patron Hari Singh, the ex-Maharaja of Kashmir, and spent quite a few gay nights in crowded company of politicians from both the Dominions.

TUM EK BOSA KARO INAYAT
BAS AUR MERA SAWAL KYA HAI
SHE LOOKS AS BEAUTIFUL AS MATA HARI
LAHOWL WALA KUWAT !
DON'T TALK NONSENSE !

That out of the 14-member Goodwill Delegation from Pakistan, hardly half-a-dozen members seem to have carried on some formal discussions with their Indian counterparts while the rest are reported to have tested our Prohibition laws and inspected the crowd of singing and dancing girls which our Muslim producers have collected in Bombay.

That Producer K. Asif, with whom his nephew Afzal Nazir and three others were staying, gave perhaps the best singing and dancing party at his Forjett Road flat and kept the neighbourhood awake till five next morning. And the only Hindu present was, ofcourse, Dewan Sardari Lall. And what a Hindu!



That not to be outdone by Asif in entertaining their kith and kin from Pakistan, Producer Walli Saheb, who runs a parallel home in Pakistan and therefore needs the practical sympathy of the delegates who had come, gave a grand dinner with a dance from Mumtaz Shanti specially thrown in to revive old times. A girl sang Jigar Moradabadi's 'gazals' and then all sang Iqbal's "Hindustan Hamara", Iqbal's "gazal" still having special appeal to people from Pakistan.

Never satisfied with what nature has given her, a woman tries to improve her looks by aids that often detract than attract. Look what Shyama has done to her eyelashes in "Aasmaan", a romantic tale produced and directed by Dalsukh Pancholi.

That in contrast with these noisy demonstrations of love and hospitality, Producer Kardar invited a few useful and important delegates for drinks and dinner, including his brother-in-law Esmail Noor who was of-course staying with him, and discussed in whispers all the inter-dominion problems between India and Pakistan. India's fate now depends on the success of Noor-Kardar trade pact.

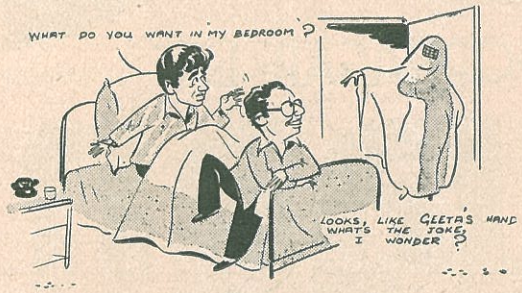
That M. A. Mughni the producer-member of the Indian Producers' Association had some fine spring time business as the only broker who understands Pakistan's distributors and their trade requirements. He managed to sell the rights of quite a few Indian pictures—Ranjit's first ofcourse—and pleased both the sides and incidentally himself too. That way Mughni claims more pictures as his own than a dozen producers put together—and all this without producing a single one himself.

That thinking that in a "burqa" she would be mistaken for Suraiya and accepted, Geeta Bali visited Dev

In this world of men, man is the first beggar. He has to slave and struggle and do a thousand odd things to earn a living. David is at one such precarious occupation in "Aasmaan", a love story directed by Dalsukh Pancholi.

Youth and beauty smiling innocently have often set fire to the world. Half the wars in the world were waged to capture the smile of a beautiful woman, a trophy which often gave the taste of ashes in the mouth. Watch the beautiful Bina Rai trampling over a million hearts in "Gauhar", a social theme produced by P. N. Arora.

Anand's residence at Iris Park in Juhu. But Kidar Sharma happened to be there and he recognized the real woman behind the 'burqa' from her open hands and tore the veil off Geeta's face. That is the nearest to Dev Geeta could get after the last motor accident together.



That bearded Ahluwalia and clean shaven Ashok Kumar recently held a press conference to announce their future ambitious production programme. While Ahluwalia grumbled about the press not having treated their first picture "Nau Bahar" fairly, Ashok Kumar, who arrived late on the scene, thanked the press profusely for their full cooperation in case of "Nau Bahar". Between these two film magnates, the press departed pretty confused. A successful press conference that!

That having again become the President of I.M.P.P.A., if not of India yet, Sardar Chandulal Shah now wants to lead a return goodwill delegation to Pakistan immediately after he returns from his goodwill "delegesun" to Hollywood. The way Chandulal has been transporting goodwill from place to place, Indian goodwill doesn't seem to be much of a stuff.

HOW LONG TO CARRY THIS, CHANDULAL ?
NO ONE WANTS IT IN HOLLYWOOD. WE'LL TAKE IT TO PAKISTAN, SHANTARAM, AND DUMP IT THERE
INDIAN GOODWILL
INDIAN GOODWILL

That in his annual speech, Chandulal Shah said: "We are often inclined to keep a secret of our losses and live in a world of make-believe and false prestige". (Don't look at the "Inglis" too closely). This is the same man who had once told us that he had made "tons of money". How can a man change so soon?

That Producer-director Santoshi seems to have become bankrupt both in love and money at one fell swoop. Now that Rehana has turned him away, he can not have love for money nor money for love. And with the hefty Pathan exhibitor from Aurangabad guarding the doors, Santoshi can't even sing a song of separation outside her door.

That our veteran actor Motilal is being slowly killed by Producer-director Roop Shorey the way he makes Motilal lift and carry his balloon wife Meena in the picture "Ek-Do-Teen". After a dozen retakes of a scene carrying the woman, Motilal's shoulder has jumped out of its socket and even after a week's massage by Shobhana Samarth the bone refuses to go back to its place. Poor Moti! He has to earn money at any price.

OH GOD! MAIDEN OR MOUNTAIN?
"RETAKE? YOU ARE THE HUSBAND. YOU DONT HAVE TO LIFT HER. SHE'LL KILL MOTI"
CUT! VERY BAD, MOTI! RETAKE!
LINIMENT

A TEASING TALE OF MYSTERY & SUSPENSE !

ASHA MATHUR ★ M. RAJAN
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Usha Kiran ★ Pratima Devi ★ JEEVAN

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DHANIRAM
&
VASANT DESAI

Songs
RAJINDER KRISHAN

Camera
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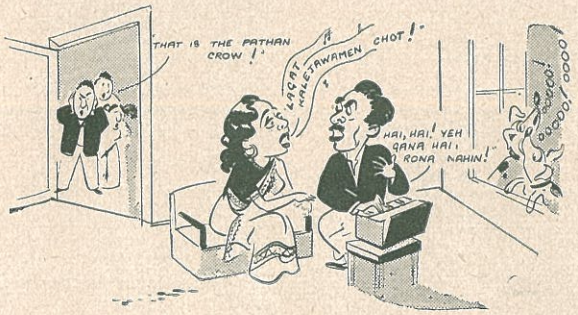
That Yash Johar did a good secretarial job when he brought Prem Nath and Bina Rai together for a life-time team. Matching uncouth crudeness with charming sophistication is no mean achievement. Yash Johar should now take up the case of Dilip Kumar who needs someone very badly to push him through the first stages of the royal road to matrimony.

That the ever resourceful Kamini Kaushal refused to do a rumba in a picture and replaced it with Bharat Natyam, the high-jump dance with intricate leg patterns. That keeps the legs in good condition for high jumps and Hubby Sood knows how Kamini jumps big hurdles when necessary.

That Geeta Roy and Lata Mangeshkar are likely to be unemployed because Nimmi and Madhubala have threatened to sing their own songs in future. Madhubala has been practising so hard that the people staying around the studio of Bombay Talkies have asked Morarji Desai to give them police protection. Their lives are in danger.



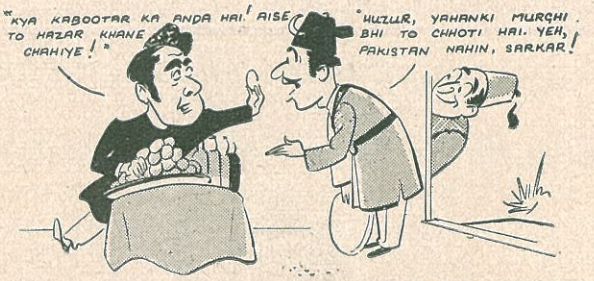
That whoever won the Kardar-Kolynos-Teresa star-hunt stakes, Kardar got at least Chand Usmani, a moist-eyed maiden, anxious to make a name on the screen. And because moist eyes have to be met with moist eyes, Kardar has to use glycerine these days before he meets lovely Chand. Let us hope this Chand business doesn't reach the moony stage. Or has it already?

That our popular actor Ashok Kumar also reads palms and horoscopes in his spare moments and people say that he gives pretty correct predictions. He did find, they say, V. D. (Virendra Desai) in Nalini Jaywant's palm but people wonder whether she is in his hand. Ashok must read V. D.'s palm.

"THERE IS V.D. IN YOUR LIFE ALL RIGHT BUT ONE DAY YOU'LL GET A SON AS BIG AS ME!"
"HOW THRILLING! THE MOON HAS NOT AFFECTED YOU, I SUPPOSE!"

That Vijaylakshmi, our bedroom-eyed belle of the movies, swears that she knows Dilip Kumar only "slightly"—just enough to say "Hello" while Dilip wants to give up acting and become a sculptor after meeting her. A woman's figure has changed many professions, leave alone confessions.

That Producer-actor Sheikh Mukhtar, the man with a foot of extra bones, is reported to have cut down his diet from 25 eggs and 4 pounds of milk a day to 10 eggs and a pound of milk a day because of the general bankruptcy of this country. He says that people in Pakistan are using milk for cleaning their shoes and using eggs as golf balls. Why not cross over Sheikh Saheb rather than feel sad and frustrated in this poor country?



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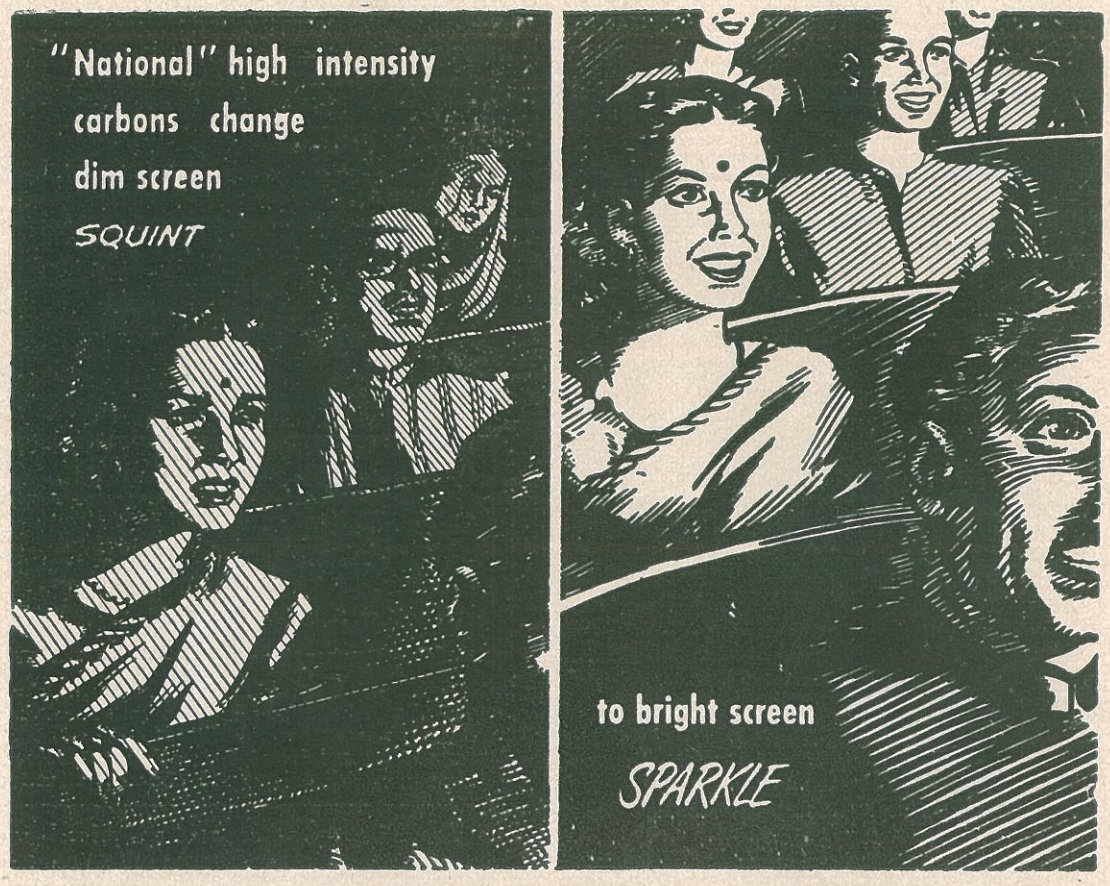

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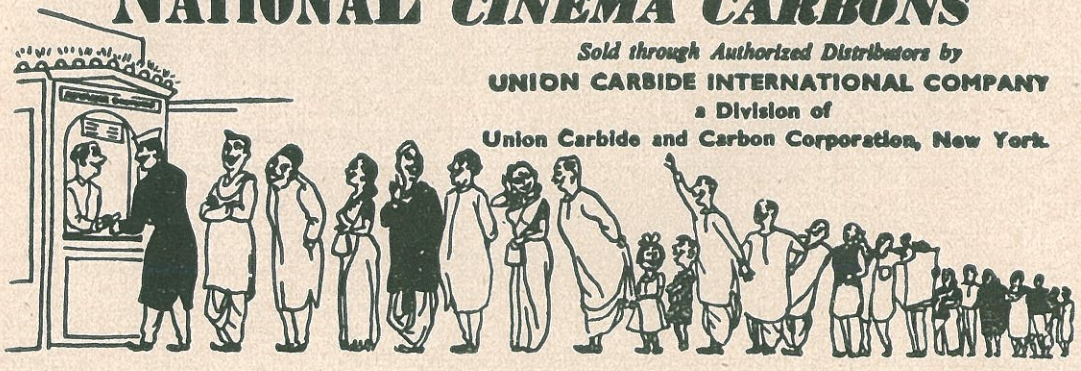


EDITOR'S Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

S. C. SIVANANJAPPA (Bhadravati)

What do kings dream of?

In olden days kings lived their dreams. But now they dream for their dear lives.

H. L. SETHI (Poona)

Why has Nargis been vomiting lately?

With Raj on the chest all the twenty four hours even a fish-wife would get nausea.

Should a student take part in politics?

No! Politics is meat for missing molars and not for milk teeth.

When foreigners call India's Five Year Plan an excellent programme why do you criticize it?

Because we have to pay for the material which foreigners will supply for the Plan. I suppose a man who pays has a right to criticize.

Who is Ganju?

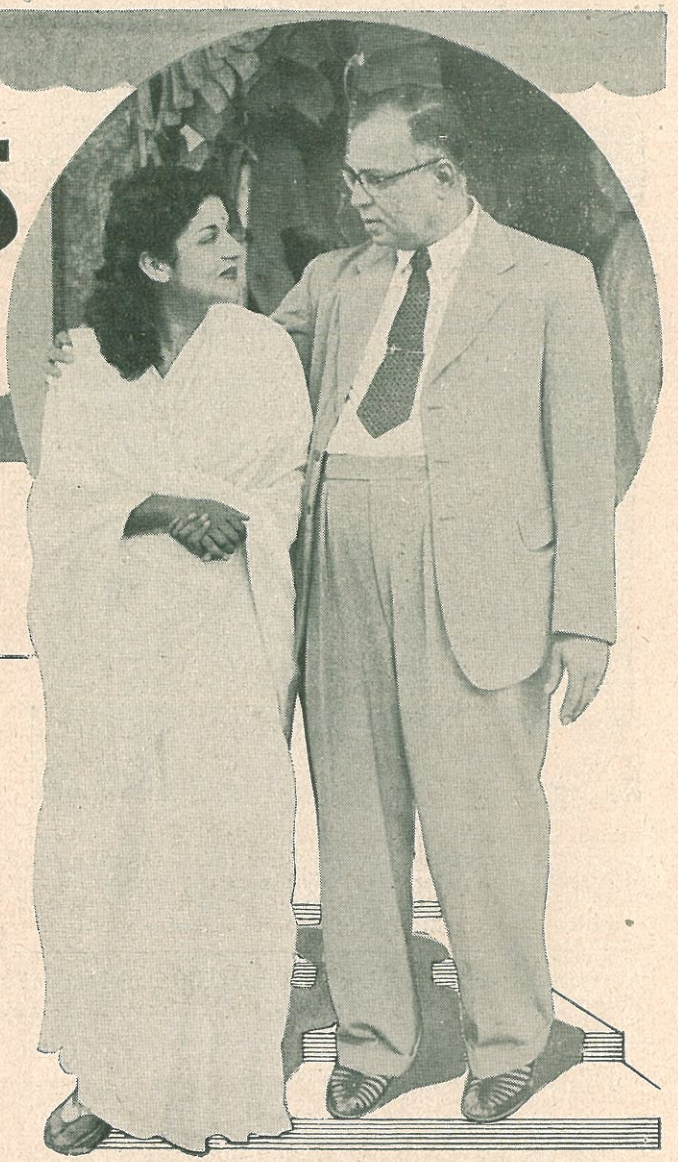
That is nuisance on two legs circulated by the Films Division to punish those who escape their films.

Who are "apsaras"?

The "Cuckoos" of Lord Indra!

May I be "filmindia's" representative at Poona, sir?

No, sir! I don't want any news from that town of loafing widows and sleeping widowers.



"How do you manage to remain so slim and pretty?" asked Baburao Patel when Vijayalakshmi visited "Girnar" on the "Wastu-Shanti" day. Did she say: "I don't like to carry a potbelly like you, Mr. Patel"? Even if she didn't say that we know stars shouldn't carry weight in wrong places.

What do you say about the ever-sermonizing Morarji?

His sermon is as useless as the music of the All India Radio. We need not listen.

What has Maulana Azad been doing since he became the Education Minister?

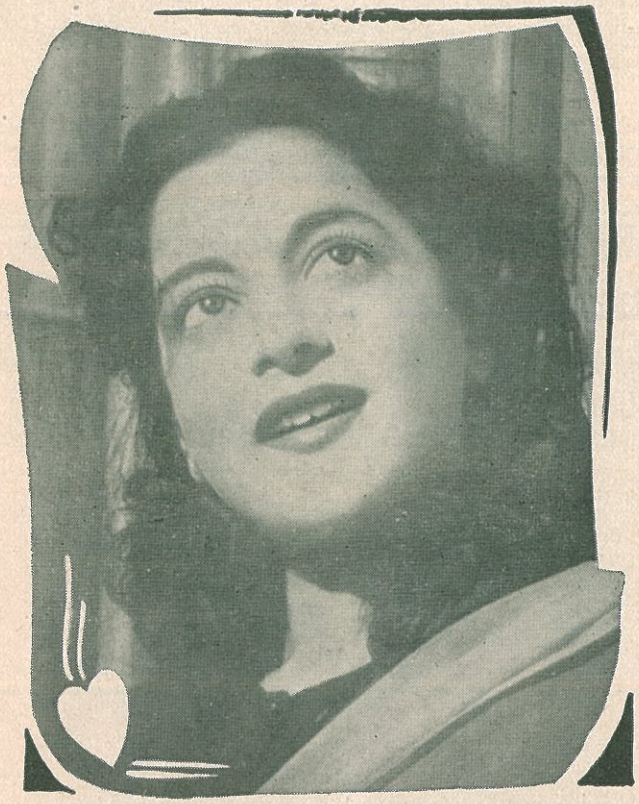
He has been educating himself at our expense and the duffer has learnt precious little in the last five years.

Why do we find the maximum number of matrimonial advertisements in the 'Hindustan Times'?

This paper probably has the largest number of sex-starved readers.

What is wrong with the Bombay climate?

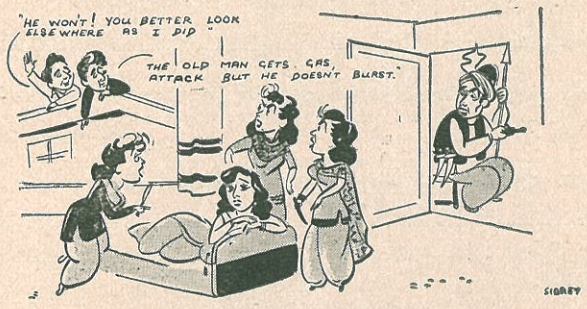
Nothing! Now that it is dry, people don't cough even in their honeymoon beds.



Women also look up to read the signs in the heavens. Creatures of emotions, they are more affected by the stars than the men. Here is Nalini Jaywant star-gazing in "Doraha", a social story directed by Bal Chhabda and produced by Surjit Chhabda for Progressive Pictures.

Is romance developing between Dilip and Madhu?

Madhu has a mob round her which even the mythical Majnu cannot penetrate. The girl seems to be condemned to a lonely bed.



Are you not on good terms with Nehru's famous sister?

Which one? Both are world known!

In cartoons we find Baburao wearing spectacles even when sleeping. Why?

My cartoonist, Mary Storey, has not yet seen me in bed.

What has Zahur Raja been doing in Pakistan since he left India?

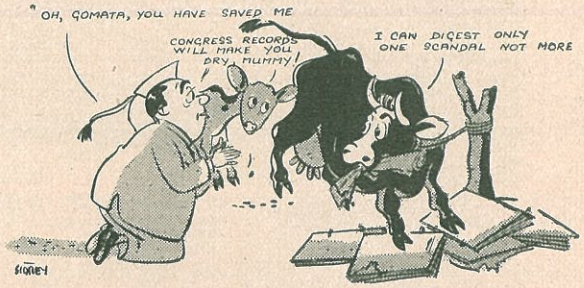
He is reported to be working for Walli Saheb and producing short films on the cultural life of the Muslims in Pakistan.

Do you like a hero kissing a heroine's feet in a film as shown in "Janwar"?

Don't the "janwars" sniff and lick other parts too? What else can you expect from a producer like K. Asif?

Have you heard that a cow has swallowed the formidable file of a government department in Orissa?

And destroyed the evidence of fraud and corruption! Ah, our sacred cow!



What do you say about the Hira Mandi in Lahore?

That is the headquarters of the film producers' association in Pakistan these days.

Has prohibition proved a success in Bombay State?

Yes! A man who was working as a butler in my house once has built a fine house in Juhu today. He seems to have stopped drinking liquor and started manufacturing it.

Do you believe in self help?

In a world of enemies, I have no other choice.

Do you always dine with your wife?

That is one of the compulsory conditions of my marriage.

What! Your son-in-law is a Muslim?

That is one truth in my life which Muslims don't realize.

"What is good for the President of India is good for the people". Do you remember when you read this?

So reads an advertisement of Bauer-Klangfilm sound equipment in the June issue of "filmindia".

Why didn't the President nominate you to the Council of States instead of Prithviraj?

Prithviraj is better qualified to give a pro-Congress speech.

Is Bombay the first city of India?

It used to be once. Now it is the second last, Madras being the last. Thanks to Prohibition!

Will you devote yourself to the service of God when you retire?

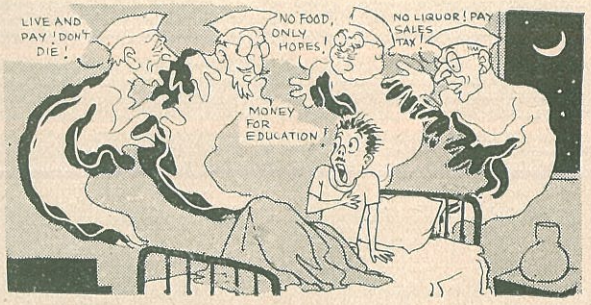
I am already serving Him by taking more than my share of pain.

Can laws make a person moral and virtuous?

Restrictions and punishment never reform a human being. Good heredity, right environment, fair opportunity and some ideal—these are the requirements for a good life.

Last night I saw the Mahatma in my dream?

What's a single dream seeing that the whole nation is haunted? Had that idiot of a Godse not killed Gandhiji, we would not have had a national ghost today.



TOLY P. ADVANEY (Bombay)

Why is Sheikh Abdullah anxious to abolish the Kashmir monarchy?

The Kashmir monarchy deserves to be abolished and so must other princes be given a walking-ticket. But let us hope the princes will not be replaced by the Sheikhs.

MISS SUE REDY (Hyderabad Dn.)

Poor Dilip! Or poor Kamini? Or is it poor Madhubala? Now who is really 'poor'?

None of them! All are 'rich' and well supplied. Don't waste your pity!

I may give him your name but how will it get your intelligence?

Get married first before you name the chicken.

Life is boring! How is it with you?

It is exciting my dear. There is a rainbow even in tears if you learn to see it.

Baburao, oh Baburao, I really like you!

That is nothing! There are girls who love me.

C. RAMDAS (Secunderabad)

Could you please tell me the whereabouts of Shri Achchyut Patwardhan?

He is in Vithalwadi, near Poona, wooing solitude to sweeten the bitterness of frustration.

Of late the Nizam is travelling by plane?

He is rehearsing for a flight out of the country. We shall hear of him in Karachi one day—wives, jewels and all.

Khoja families from India have not migrated to Pakistan. Why?

They have established "branch-families" in Pakistan with cousins, nephews and in-laws.

BRIJ MOHAN (New Delhi)

How do you like your new Governor?

Girja Shanker Bajpai is a competent and experienced administrator. But I don't think much of a man who accepts a sinecure when he can still do very useful work for another ten years.

KEKI RUSTOM IRANI (Bombay)

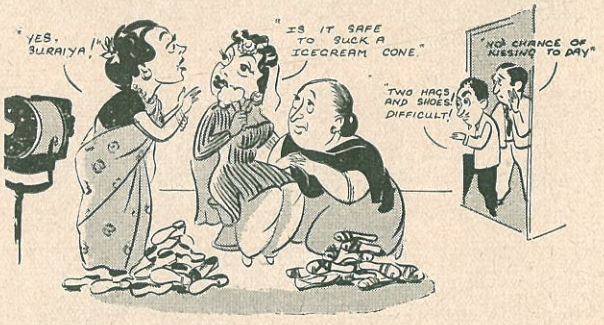
What is your opinion about Chester Bowles?

He got it off his chest too soon and I expect him to be bowled out.

Heavy eyes have moved mountains and when half open they keep the heart burning with desire. Naseem uses this ancient technique of conquest in "Baghi", a romantic rebellion produced by Ayoob Khan and directed by Anant Thakur for Time Films.

Is Suraiya insured?

Her insurance companies travel with her, armed with shoes and chappals.



H. N. SESHADRI (Mysore)

Is prayer a weapon?

It is a salve for a bleeding soul.

P. S. RAMANATHAN (Calcutta)

What is Parsi journalism?

It is an unholy scramble for advertisements!

The Transport Minister, Mr. Shastri, has decided not to use his special saloon while travelling. Any comment?

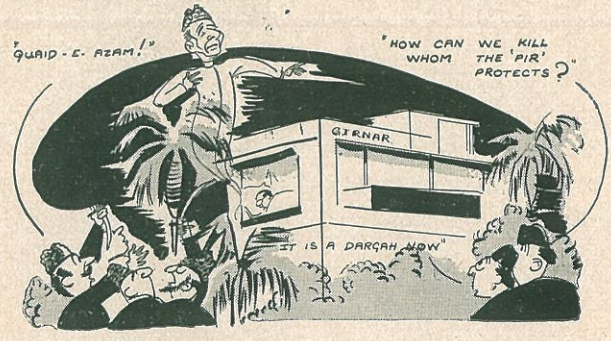
He is probably ashamed of his post and wants profits without publicity.

I am not attracted by girls?

Get your gonads examined immediately.

Suppose Jinnah's ghost appears in your 'Girnar'?

Then "Girnar" will become a "dargah" and I won't need police protection. I hope the old man obliges.



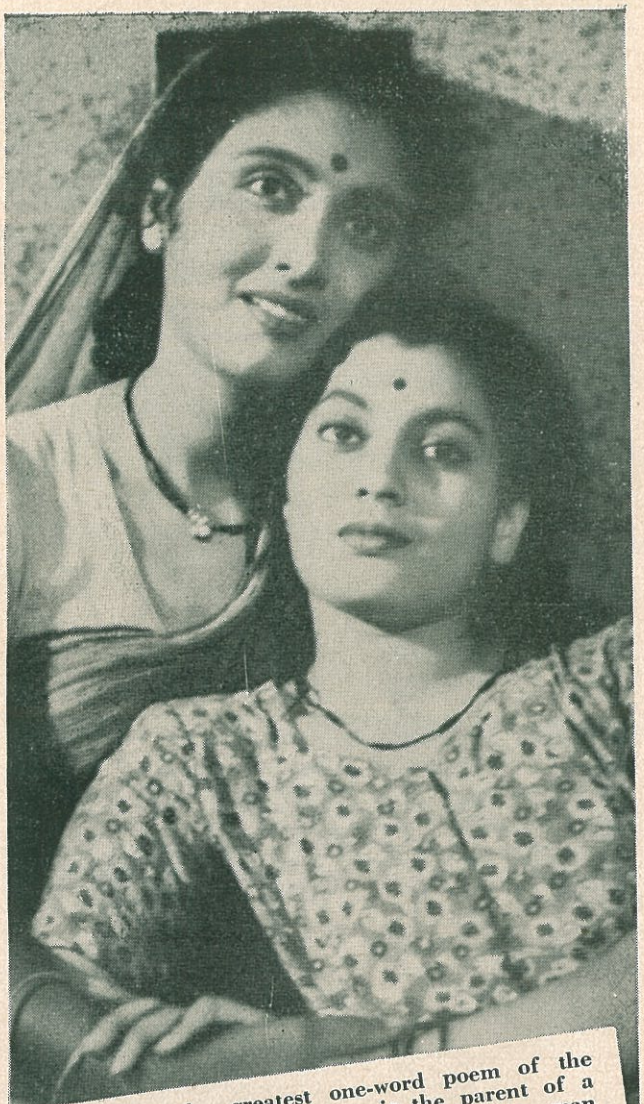
M. R. VASWANI (Jalgaon)

What would you do if I abuse you?

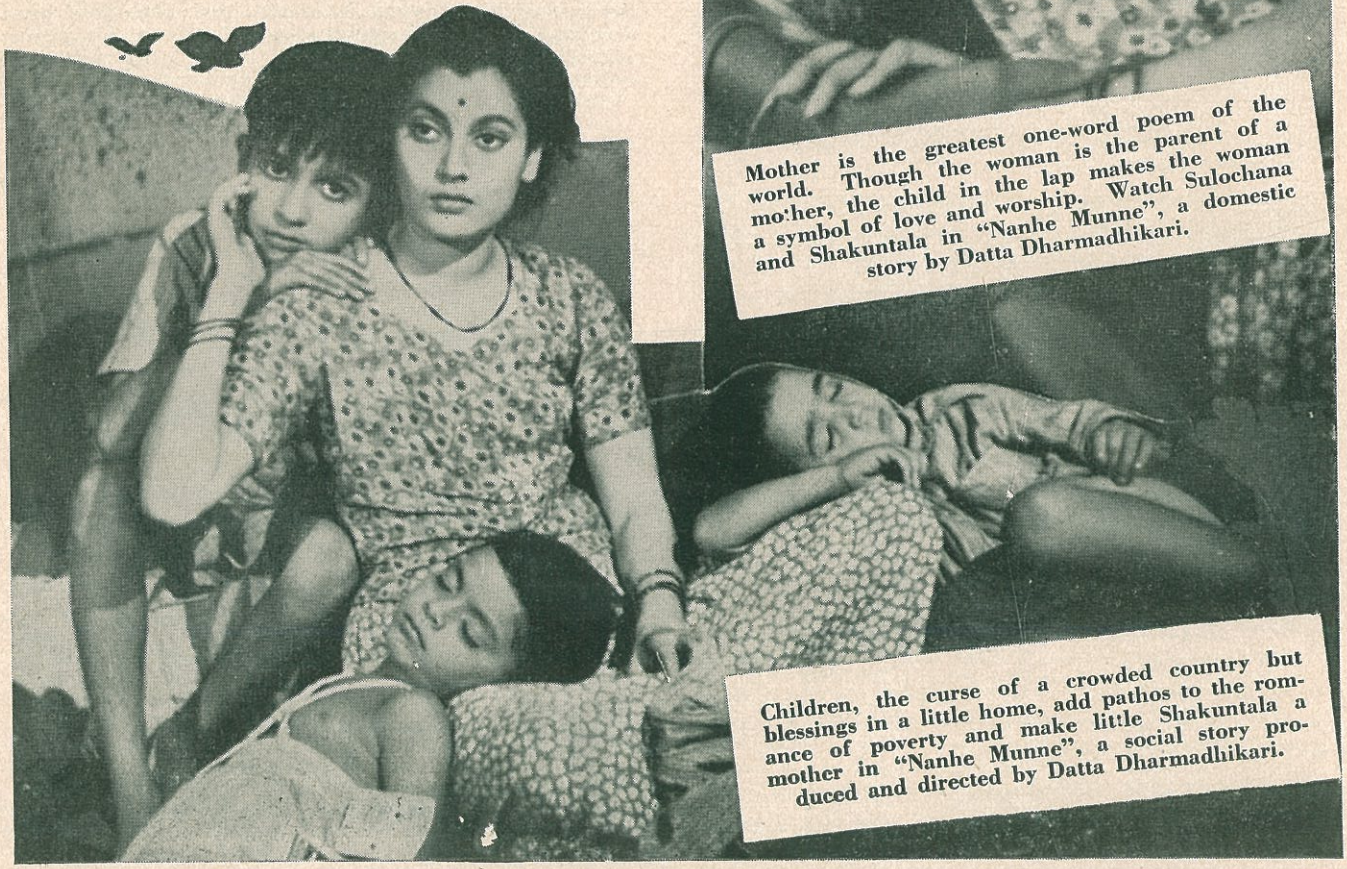
I have been abused in fifteen languages including Sindhi. If you know the sixteenth, I won't mind the novelty.

MRS. PRAKASH (New Delhi)

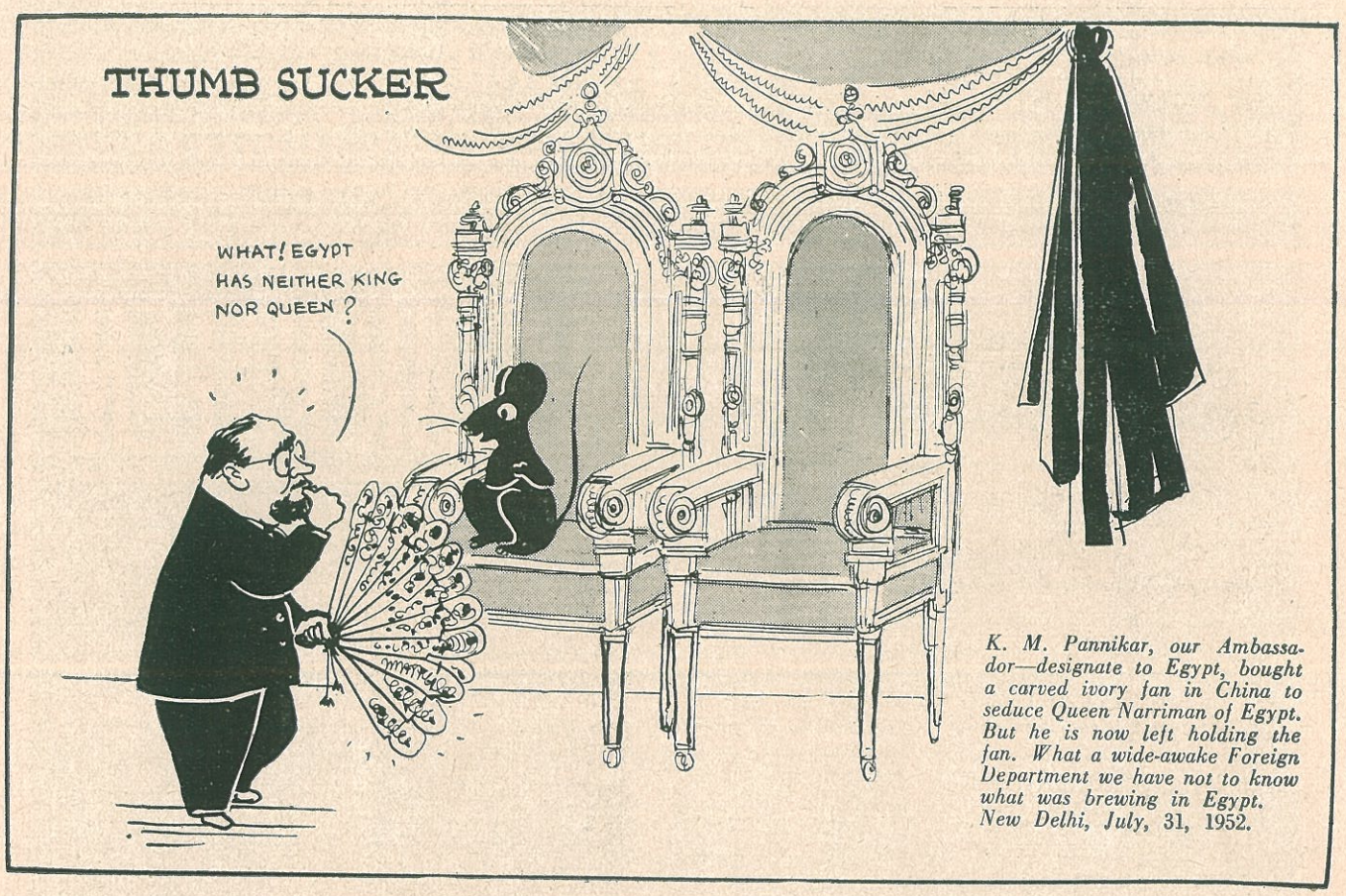
I find that in the advertisements of films in which Nargis and Raj Kapoor appear together, they are generally shown clinging to each other. Why?



Mother is the greatest one-word poem of the world. Though the woman is the parent of a mother, the child in the lap makes the woman a symbol of love and worship. Watch Sulochana and Shakuntala in "Nanhe Munne", a domestic story by Datta Dharmadhikari.



Children, the curse of a crowded country but blessings in a little home, add pathos to the romance of poverty and make little Shakuntala a mother in "Nanhe Munne", a social story produced and directed by Datta Dharmadhikari.



K. M. Pannikar, our Ambassador—designate to Egypt, bought a carved ivory fan in China to seduce Queen Narriman of Egypt. But he is now left holding the fan. What a wide-awake Foreign Department we have not to know what was brewing in Egypt.
New Delhi, July, 31, 1952.

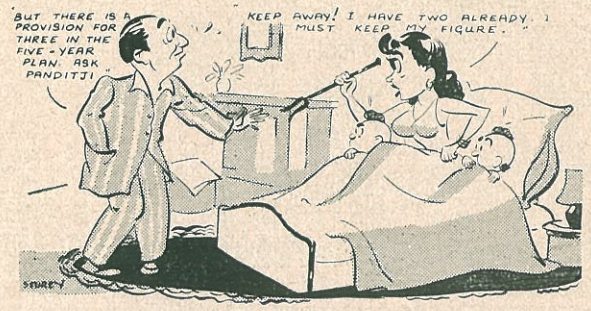
Hindu-Muslim unity, I suppose!

We can't afford to come to Bombay to see you, but when you come to Delhi next, won't you please come to our humble abode?

You bet, I'll! Can I bring my wife along?

Why are we having so many "Family Planning Centres" in Delhi these days?

In that City of Planning even sex has to be regulated to get the right recruits for the Administrative Services.



Why do we find so many bulls and cows loitering in the streets of Indian cities?

They have to meet somewhere to discuss the cattle situation in the Five-Year Plan.

What's the taste of poverty?

Sour if mixed with hope, bitter if mixed with ambition.

M. GOPAL (Secunderabad)

What should I do when I come across girls with beautiful names but dirty faces?

Soap and water remove dirt. But if they are ugly, turn round and run for your life.

I believe Miss Indrani Rehman stood last but one in the Miss Universe contest. Is the standard of Indian beauty so low as all that?

Had they sent Rajkumari Amrit Kaur we would not have lost the distinction of being at the extreme end.

MRS. MALINIBAI (Bombay)

Which is more important to a man: the woman he loves or the work he does?

The work he does! The woman he loves is merely a part of his work.

K. T. CHARY (Madras)

What has Free India contributed to the progress of the world?

It has reduced the rice, wheat and milo stocks of other countries and taught their people to work more.

B. T. DEVANATHAN (Hyderabad Dn.)

Gandhiji was a giant among men. How about Nehru?

He is a giant among women.

K. G. MATHUR (Ghaziabad)

When does a divorce pay?

FOR PARTICULARS CONTACT :-

Jayant Desai Productions Ltd., PAREL TANK ROAD, PAREL, BOMBAY 12.

When the man has money and he has a better woman in view.

For what is Bombay specially famous?

At present we have two star attractions—a rhinoceros in our zoo and a mule in our Cabinet.

R. JANARDAN (Bombay)

Who discovered silent love?

The sissies!

What are honorary wives?

Heroines of trial marriages!

What is the advantage of crocodile tears?

I allow the crocodile the benefit of swimming in them.

What do the Americans think of Kutab Minar?

Indian Empire State Building without an elevator!

What do you think of South Indians?

Hard working people with a long tongue.

Are Kashmiris imaginative?

All poor people are imaginative. Imagination is the hope of poverty.

Who is our richest producer in India?

S. Mukherjee of Filmistan. His profits are insured.

Don't women know wrestling?

They do but they begin with defeat and end with conquest.

Would you like to be the governor of any province?

I have been accused of many things but no one has called me a fool yet.

Is Sardar Chandulal Shah a nice man?

No! But he has sugar on his tongue which has given him diabetes.

What is Delhi's topic these days?

Pandit Nehru's asthma! The old boy does some adult weeping these days.

Define virginity?

The character of a maiden which gives the neighbour a headache.

Do bootleggers go to hell?

They go to jail and a jail is a temple in the Gandhi Raj!

How does Morarji like the company of women?

That is the only time when our State smiles.

What is the tragedy of a Hindu-Muslim marriage?

It is a constant rape of heritage for the Hindu woman.

What do the flowers do to young lovers?

They give their lives to interpret the silly emotions of lovers.

Is Pakistan a prosperous nation?

Not these days because they squeezed out too much too soon.

Are Kashmiris eccentric people?

There is a method in their madness.

What will happen if Prohibition is scrapped?

Morarji will become the Prime Minister of India.

I think the Socialists are damn rotters. What do you think?

Some of the top leaders are but the ranks are not.

What will you do if people suddenly begin to praise you?

I will retire because committing suicide is a crime.

What prevents you from preaching?

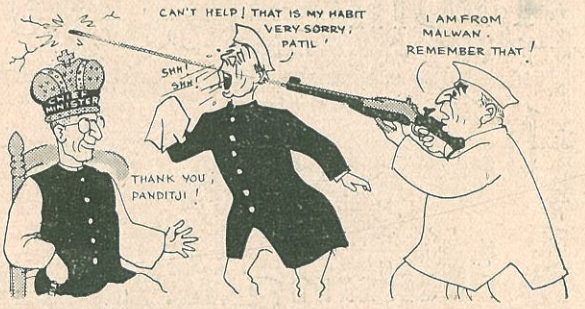
I don't believe in a free profession.

When does a Congress minister become deaf?

When he needs money for gilding his throne.

Has S. K. Patil any aim in life?

He has but then Nehru sneezes at the wrong time.



BAL KRISHAN (Simla)

Has Raj Kapoor joined politics?

The Kapoors are born in politics.

I want to hang some great man's photo in my bedroom. Whose do you suggest for that purpose?

Gandhiji is no good in a bedroom. Nehruji might divert your partner's attention. Between these two extremes, try your own photo. A man always looks a greater guy in a photograph.

A. N. NARAYANA RAO (Mysore)

What is the latest joke you have heard, Mr. Patel?

That Kashmir is ours finally! Nehru cracked that one.

"Pak army is the best in the East", says a high American official?

Armies are tested in battlefields and not on

Head Office at
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Telc.
60412

Studio at
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Santa Cruz, Bombay-25.

parade grounds. They have good runners in the Pak army as we discovered in Kashmir.

What is the family disease of the Nehrus?

Swollen head!

Is America a place where they give everybody a chance?

In America no one gives any one a chance. Every one grabs his chance and runs with it.

Can an actress who has the head of a virgin and the body of a broomstick be a success?

Isn't Nutan popular with the producers?

When do women sleep-walk?

When they are not sure of the reception at the other end.

Why are our dreams so meaningless?

You can't have colourful dreams in a white-capped country.

Are you all waiting for Morarji's madness to pass?

We are only waiting for our intolerance to grow. After that Morarji's madness can be cured in a minute.

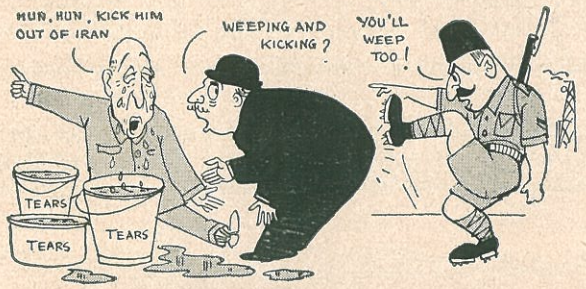
Men call it love; what do women call it?

Men call it convenience, women call it security. Poets call the combination love.

MISS AMERI AYENGAR (Fatehgarh)

When shall we see a politician in tears?

For that you must go to Iran. There is a man there who sheds tears over oil and weeps like a child and rules like a dictactor. His name is Mussadiq.



PROF. K. S. S. SHARMA (Kurnool)

What is the minimum distance at which a male professor should keep his girl students?

At arm's length many women have remained virgins and spinsters.

Is there any shame in confessing one's poverty?

Why confess a disease for which no cure is found outside?

What is your pet aversion?

An idiot!

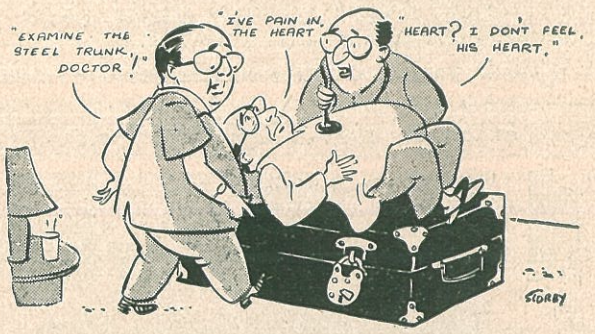
Did you ever have a train romance?

I have often turned a train into a honeymoon express but that was at an age when youth was a crime and romance a sin.

S. H. MUBINAL HOSSAIN (Dibrugarh)

Where is Papa Attaullah's heart?

In the million-rupee steel trunk on which he sleeps every night.



R. L. BAGGA (Beawar)

How can it be judged before hand that a particular marriage will be a success or a failure?

Watch the man and the woman and see what they do between seven and ten every evening on working days and in their idle hours on Sundays. If these spare hours are crowded with drinks, dances and dinners, their marriage will be on the rocks within a year. Homes are built in spare hours which men and women use to some purpose. The dance halls are too slippery for steady life.

Every woman has a different face and figure and every combination of the two is a new problem for man and God. Here is Bharati Devi, coming all the way from Bengal, to scorch new hearts on the Western Coast. Since her stellar role in "Doctor", she has not looked back and is now busy in Bombay playing in "Baghdad", a tale from the Arabian Nights. And be sure she is going to make it a night of nights.

MISS HANSA H. SAMPAT (Bombay)

Can Morarji ever go Red?

He will become yellow to get the purple of power. Morarji is a career politician.

What do you think of the standard of our debates in the Parliament?

Indians are good in negative politics.

MISS VIMALA GERSAPPA (Bombay)

What's it a symptom of when a married man dreams he is a bachelor?

That is evidence of an attractive neighbour or a beautiful sister-in-law.

Which is a sweeter kiss: legal or stolen?

Kisses are perfumed by emotions and emotions have not been codified yet.

If regrets take the place of old dreams will you then become old?

I am a man without regrets and my dreams are the dust of my day's work. How can a man like that ever get old?

MRS. UMA JAIN (Delhi)

Is there no Gujarati actress?

Nirupa Roy is a Gujarati woman with a Bengali nameplate.

The Maharaja of Kashmir goes but the Nizam remains. What do you call this?

The Nizam will also go. Have patience!

P. VENUGOPAL (Tellicherry)

Does Kamini Kaushal make more money than her husband?

In a single picture Kamini earns more money than her husband does in six years.

K. S. VIJENDRA RAO (Kankapuri)

Socialism, as now interpreted in India, is competition without prizes, boredom without relief, war without victory and statistics without end. Any comment?

And romance without manhood!

DEVENDRA ARORA (Meerut)

Why has Dr. Ambedkar switched on to Buddhism?

What else do you expect an intelligent man to do after four years of Congress ministership?

Are you in love with life?

Not exactly but I am in love with those who are living with me.

G. C. AMARENDRA NAIDU (Bellary)

Can one fathom a woman's heart?

It is a waste of time. There are easier things.

What do you think of Kamini Kaushal's Bharata Natyam?

It has flourish but no art.

MRS. NALINI M. KATVI (Bombay)

Would you criticise even the gods if they came down to serve our motherland?

Those who serve don't need criticism but those who rule do.

Of what use is the Nizam's harem?

An old man's harem is a provocation for poetry.

What is the meanest crime that a film actress can commit?

Seduce a boy from his wife and break his home.

MISS P. M. JAYASIRI (Colombo, Ceylon)

I think I am falling in love with you after reading many of your replies to questions. What kind of love is that please?

There can be only platonic love between India and Ceylon these days.

C. G. RAJAN BABU (Madras)

How is it that brainy South Indians are most spineless?

Brains apart, it needs a lot of spine to decontrol food. And Rajaji is a typical South Indian.

ROOP RANI (Simla)

Is a 30-men cabinet justified for W. Bengal?

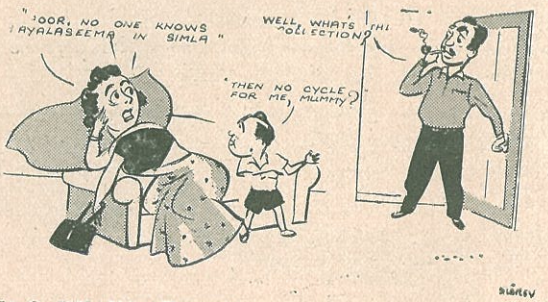
Well, it fulfills ambitions and stops the thieves from quarrelling.

What would Pakistan do with Bhupat?

If Zafrullah resigns, Bhupat can be made the Foreign Minister. One bandit is as good as another.

Are the wives of the big government officers sincere to the cause when they stand in the chowks and collect money for "Flag Day", "Hissar Day", "Rayalaseema Day" etc?

Most of them are. Some, however, take the money home, their need being greater.

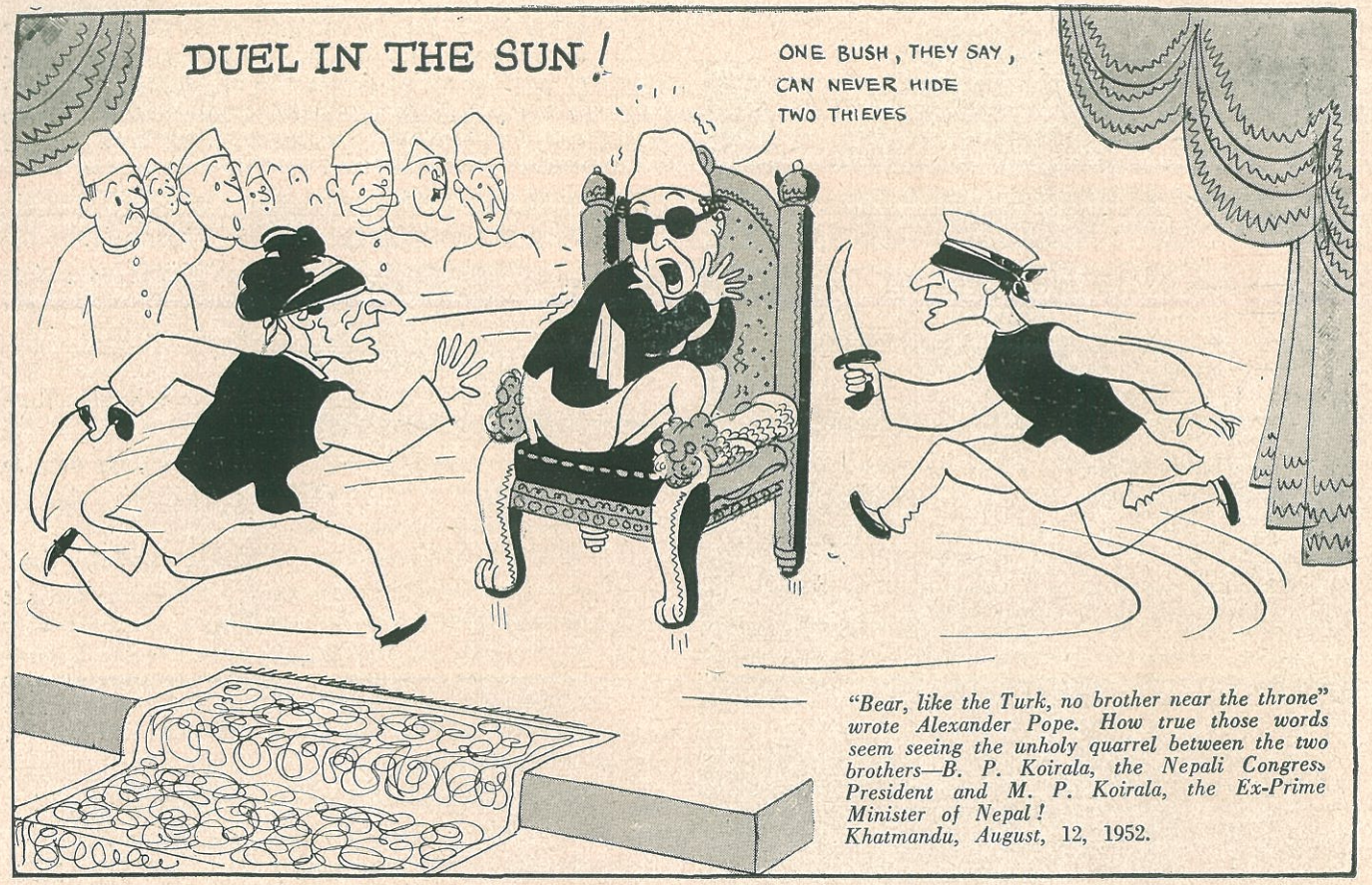


PREM G. BHAYA (Poona)

What does dew on the flowers at dawn indicate?

That nature used the night for a stolen honeymoon with the flowers.

A neighbour of mine has a gramophone with one record only which he persists in playing throughout the day. What shall I do?



"Bear, like the Turk, no brother near the throne" wrote Alexander Pope. How true those words seem seeing the unholy quarrel between the two brothers—B. P. Koirala, the Nepali Congress President and M. P. Koirala, the Ex-Prime Minister of Nepal!
Khatmandu, August, 12, 1952.

Send him a dozen different records and you will get some variety in entertainment.

What do you think of those producers who do not read 'filmindia'?

A film producer who does not read filmindia is yet to be born.

Please say something about Dr. Shyama Prasad Mookerji?

A brilliant man shouting from the wrong bank.

A. ZACHARIA (Trivandrum)

Does the press in Pakistan criticize?

It does and as in India the rulers don't like the criticism.

Are people growing faster than food?

Yes, because babies don't require manure and there is no corruption in growing them.

Is Nehru Government popular?

Nehru is loved but his government is disliked.

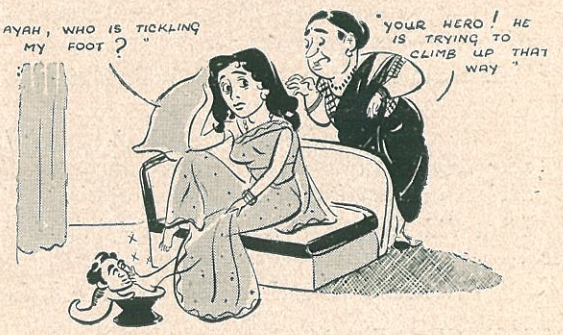
What is U. N. O's crowning achievement?

Germinating war by a thick sowing of peace. The peace seeds are now quarrelling among themselves.

S. H. MUBINAL HOSSAIN (Dibrugarh)

In "Saqi" Premnath kisses Madhu's feet. What kind of love is this?

That is the rung-and-ladder way which sissies think to be a short cut to heaven. It tickles the soles all right but keeps her lips quivering. The girl ultimately goes to another man.



E. R. VAIDEHI (Chingleput)

What do you think when you see photos of newlyweds in periodicals?

That ugly ducks lay the eggs fast.

Bread compels even a serious man to be funny because the world needs to be tickled before it agrees to give a man his living. Gope supplies his usual laughing gas in "Malkin", a domestic romance directed by O. P. Dutta and produced by Ram Kamlani for Gope Productions.

Could you please suggest a beautiful name for my baby sister?

Madhuyamini!

MRS. RAJANI DEVI (Bombay)

Is Maulana Azad a vegetarian?

Do you expect an Arab to be a vegetarian? He will eat a camel if necessary.

How could Nehru manage to remain a sincere politician for so many years?

By changing his notions of sincerity! He is now ready to change our Constitution to suit his notions of sincerity in the Kashmir affair.

What did Nehru's government do in the last five years?

Grew scandals and gave the nation a bad name.

D. GULAB (Hong Kong)

Just what do you think is wrong with us Sindhis?

The fashionable Sindhis are spendthrifts. They eat, drink, dress, dance, gamble and live generally beyond their means. The fashionable Sindhi woman is a millstone round her husband's neck. Extravagance is the keynote of fashionable Sindhi life and to find money for this life the man has to do a lot of pushing which makes him unpopular. The club is the graveyard of Sindhi homes and unless the elders realize this danger, we shall soon have a colony of ruined homes.

MRS. F. M. DEANE (Kanpur)

Do you agree with your wife in all matters?

Yes, because she accepts all that I say and in doing so often gives even my stupidity a complexion of intelligence.

R. K. KOHLI (New Delhi)

Do you see any ray of hope in Dr. Graham's efforts to settle the Kashmir issue?

No! Nor does he! Graham is killing time to allow time to solve the problem.

B. M. VASAIKAR (Bombay)

What will be the outcome of Multi-point Sales Tax?

There will be more cash transactions without correspondence and not only will the Provincial Government get less tax on sales but the Central Government will also miss a part of their Income Tax in the absence of record. No government in the world can rob the people without their consent.

S. M. ATMARAM (Poona)

Our public men advance from speech to speech!

And we recede from hope to despair.

Can Nalini Jaywant really sing? If so, why is some one else's voice dubbed in her films?

She can sing the National Anthem at the India House in London where guests who come for free drinks can not escape. But for the movies, our producers will pay her not to sing because a good song is a good money-maker in the movie trade.

JANASSGANASSMANA
I CAN SEE HER TONSILS. LET'S GO!
SHH! PETER, WE HAD FREE DRINKS!
THAT'S INDIAN NATIONAL ANTHEM
WHAT'S SHE SCREAMING FOR?

M. Y. SONALKAR (Bombay)

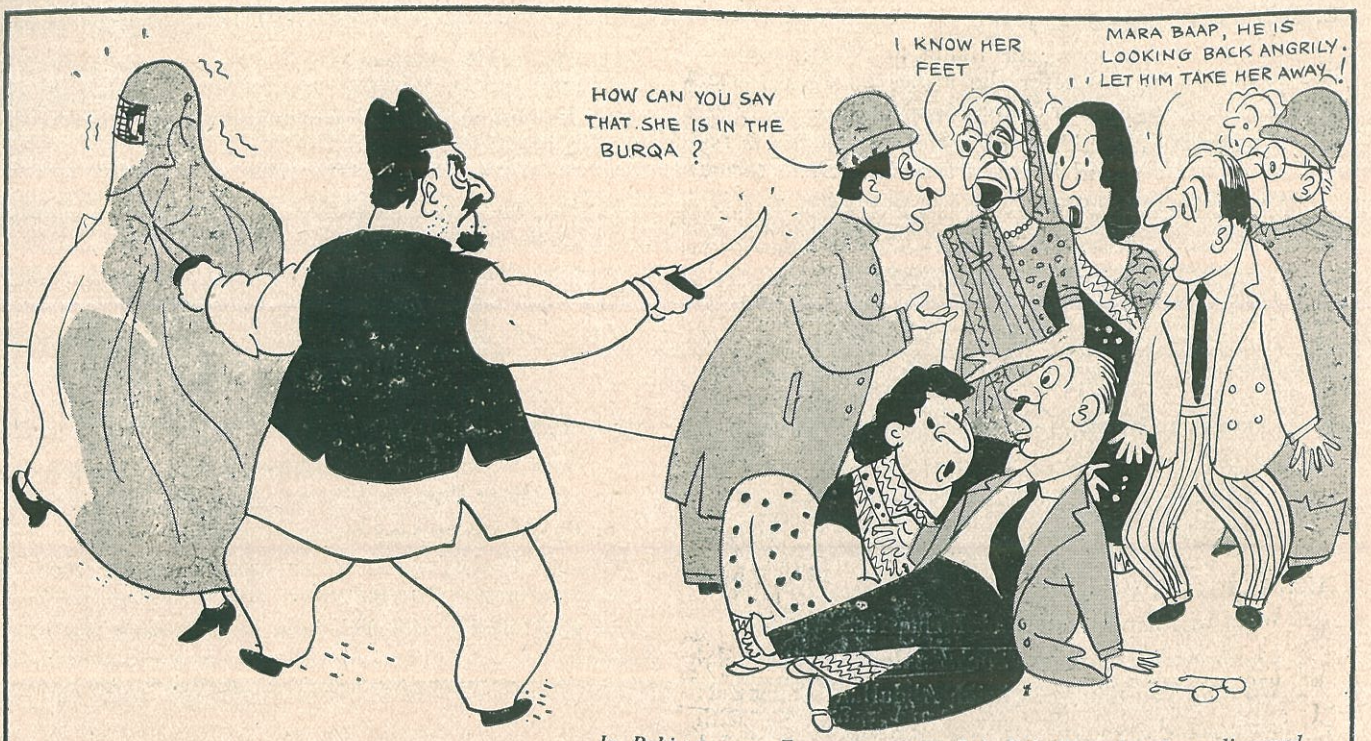
Would you like to be a Congressman in your next birth?

I am one in this birth and the sin has become so deadly since 1947 that I am likely to be a damn Congressman in the next birth, which means a minister.

In what way has your criticism during the last two decades helped our film industry towards its improvement?

The film industry didn't improve but I did. Isn't that enough?

What is the first thing you would do if your house caught fire?



PARSIS IN PAKISTAN

In Pakistan even Foreign Minister Zafrullah Khan has been disowned as a Muslim and called a "Kafir". There is an organised attempt to wipe out the small minorities and quite a few Parsi girls have suddenly disappeared from their homes in Karachi.
Karachi, August, 12, 1952.

As somebody is bound to call the fire-brigade, I shall sit out and plan another. Fire turns the present into a past with which I have nothing to do.

KHARAK SINGH (Madras)

Who calls Premnath handsome?

Bina Rai! Now stop the dispute.

Why aren't the dogs barking nowadays?

Producers have stopped dangling the bone!

R. ATMARAMAN (Madras)

What is Morarji's favourite hobby?

Making millions miserable! That man seems to be a wholesale sadist.

Do you know whether Morarji had ever gone to an astrologer for consultation?

Why should Morarji go to an astrologer? Those who suffer must rush to an astrologer to find out how long this malefic mule from Bulsar is going to kick up a dust.

A. Z. NARASIMHAN (Anakapalle)

I want to become an ambassador. What is your advice?

Marry the girl of Nehru's choice and choose the country of your choice.

R. SOMCHAND (Bombay)

Are Sindhis really refugees?

Even the most luxurious plant when pulled out from its soil must lose its colour and freshness.

INDAR PRAKASH BAJAJ (New Delhi)

What is a scandal?

A product of Congress virtue wedded to Congress politics.

Does Islam preach tolerance?

It does but the Muslims don't practise it.

A. M. KHAN (Madras)

Address of Khwaja Ahmed Abbas, please?

Empress Court, Churchgate Reclamation, Bombay. His pet name is "Bachho".

MISS SAFIA KHATOON (Etah)

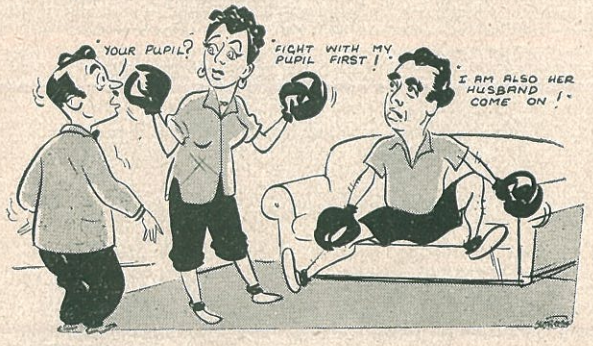
Rajaji says God (not ministers) is ruling the country, but the ministers draw the salaries. How odd!

So do the "priests" in churches and temples.

D. M. MANGE (Durban, S. Africa)

I have taken an extreme liking to Nigar Sultana. She fascinates me whenever she makes an appearance. Can I possibly acquire her address?

Asking the address of a married woman is inviting her husband for the Olympics. Don't throw away your life so easily.



MISS SNEHALATA (Cheul)

What will happen if Ashok Mehta fasts?

We will have one Socialist less.

What do you think of Sheikh Abdullah's statement: "I assure you that Kashmir will always be with Jawaharlal and Jawaharlal will be with Kashmir"?

That means we have to wait for Kashmir till Jawaharlal makes his will.

MRS. VISALAKSHY RAMANATHAN (Mannargudi)

What do rats in Bombay eat?

Nutan has just celebrated another of her teenage birthdays in Mussoorie and however deep she may hold her breath, she still needs muscles to build the curves that attract attention. And yet she scores an illusion in "Shisham", a love tale produced by Ram Idnani for Aneel Pictures Corporation.

Rats eat rice and human beings live on words.

T. C. MOTWANI (Poona)

Why did B. G. Kher, inspite of his ill health, accept the post of the High Commissioner for India in the United Kingdom?

Ill health is an immediate qualification for our foreign posts. How else can the different Nehrus see the world?

Why don't you write the name of your wife Sushila Rani Patel as the 'joint editor' of filmindia?

A Hindu wife hasn't a separate nameplate. My wife censors all my work and is therefore the supervising editor.

K. B. LALL (Indore)

What is India without Muslims?

Pure Ram Raj!

Has Maulana Azad become dumb?

A child need not cry if the mother feeds it regularly and religiously.

Had Sheikh Abdullah been so outspoken two years back?

A Muslim becomes foolhardy only on full stomach.

No Butt from Karachi these days?

Butt has become the butt of Pakistan's Muslim fanaticism. He had to pay twelve rupees for the July copy of "filmindia".

Is it correct that Premnath and Bina Rai are going to be married?

They have been engaged and there is a rumour that they intend to get married. But you can never be too sure in the film industry.

M. S. VISVANATHAN (Poona)

Who wins the race of politics in the end?

The man who has the largest following of fools.

What is your opinion about Balraj Sahani?

A fine actor in roles with red complexion!

What is Rajaji doing these days?

He is trying to find a cure for the peculiar urticaria from which the South is suffering now.

MY BLACK SKIN HAS BECOME RED GIVE ME THAT BAG
RICE
THAT IS A TEMPORARY CURE, SON. SOMETHING BETTER IS REQUIRED FOR RED LEPROSY

SUBASH J. RELE (Bombay)

What does a divorce bring to a Hollywood actress?

Addition to the bank and new edition to bed!

Do air hostesses have faith in God?

And the pilot!

What advice do you follow to ascertain the age of a Sindhi girl?

I add the sales-tax to the figure she gives.

MRS. SNEHAPRABHA VASUDEV (Bombay)

If S. K. Patil had wings?

He would have run an air-freight service between India and America. And the goods he would have bought would have been a banquet for the gods.

If Gopalan does come into power?

Then "Girnar" will become a Commissar's headquarters.

What does Sardar Chandulal Shah think of you?

His thoughts cannot be given ink and paper and yet confined to the pages of a law book.

Are you in favour of a war between India and Pakistan?

Yes, as the last resort to maintain peace! Not a Korean war though, because blood on both the sides has the same parentage.

Why has Nehru changed his showy Cadillac for a puny Hindustan?

He seems to have become Birla's salesman these days.

Is Urdu a sweet language?

Yes, very sweet and sweeter than the Hindi that is being thrust on us.

Suppose Sardar Chandulal Shah becomes a sadhu?

He will form a "phederesun" of sadhus and become its president.

How would you like S. K. Patil becoming the Chief Minister of Bombay?

Patil will bring to the job more practical intelligence, imagination and organization than Morarji does at present.

At her wit's end a woman is always a supplicant, be it with tears in her eyes or with her heart in her hands. Nargis makes a beautiful petitioner in "Ashiana", a love tale produced by B. Swinder and directed by B. Trilochan for Sabharwals.

Is Kishore Sahu romantic?

The romance of a hen-pecked man gives the world only crying cradles.

Define an illegitimate child?

Accident with a learner's license!

If Pandit Nehru had no ears?

Maulana Azad would have no job.

Do you think like Gopalan that the Congress has declared war on the people of India?

Gopalan tells Red lies while Congressmen tell white ones. Between the two, people are getting yellow with jaundice.

Is Kardar proud of his knowledge?

Kardar has no knowledge. He has only hunches.

Old men have a searching look?

Staring at the stars to read a message of hope in their twinkle is a favourite pastime of a woman in love. Purnima is anxious to know her future in "Mehman", a love tale directed by Ramanand Sagar and produced by Mrs. Asha Biswas for Sagar Art Productions.

Yes, they search for the youth they lost.

Do Communists spit?

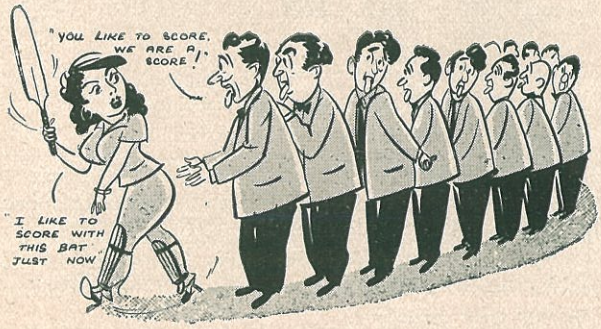
They spit blood—some one else's of course!

Lady doctors make very bad wives. True?

Women who turn the bed into an operation table and sex into a science do not have any emotion left to sprinkle over a married bed.

Begum Para belongs to a family of cricketeers. Isn't this significant?

Yes, she likes a score.



Who is a better director: Sohrab Modi or Mehboob Khan?

Mehboob! Sohrab has poor imagination.

What will be Chandulal's confession before God?

A man whose sins are known to all has no confession to make before God.

Does Morarji Desai like bathing beauties?

Show him a few and lose the right to wear the swim suit.

"I SEE AN EVIL EYE"
"IF THAT IS MORARJI HE WILL TAKE AWAY OUR SWIMS SUITS."
"TAKE AWAY? HOW AWFUL! OH, I'LL CATCH CHILL WITHOUT IT."
CAN'T SEE PROPERLY! VERY THICK CREEPER!
"DUE TO LAST VANAMAHOTSAV SIR!"

What is the greatest achievement of Producer Kardar?

Six daughters in a row! No other producer can row down that record.

What is it that men can learn from monkeys?

Self-help! Have you ever seen the monkeys begging for food? They help themselves with what belongs to us.

Is Mrs. Raj Kapoor romantic?

I don't think so. Romantic people have imagination, not children.

What did Amrit Kaur do in the last five years?

She collected over a lakh and eighty thousand rupees from the State without counting the travelling allowances.

VIKRAM SINGH (Moradabad)

Any comment on Bombay's Women Police?

They are too ugly for comment.

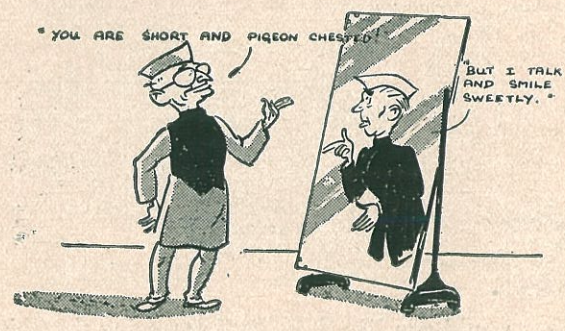
MRS. SNEHAPRABHA VASUDEV (Bombay)

If K. A. Abbas had wings?

He would fly over "Girnar" and see my house without being seen. Abbas is too polite a person to intrude.

What does Minister Morarji see in his mirror?

He sees the image of the Prime Minister of India.



LAWRENCE LISTER (Bombay)

Should medical men dabble in politics?

See the mess Dr. B. C. Roy and Dr. Jivraj Mehta are making of our lives.

This is a crocodile without tears frightening Nirupa Roy to bring out crocodile tears in "Raj Rani Damayanti", a costume play directed by Raja Nene for Rupkamal Chitra.

C. D. MISTRY (Bombay)

S. K. Patil is not in the news nowadays?

He is behind the news. Watch the career of the Multi-point Sales Tax scandal and you will know what I mean.

How are the Parsis contributing to the betterment of present-day India?

The great Parsis who built our industry are dead. The good ones of today are confused and quiet, while the bad ones write nonsense and give all a bad name. Ten years hence a good Parsi is going to be a museum piece.

N. CHANDRASEKHARA RAO (Chatrapur)

How do you describe Sardar Pannikar, our ex-ambassador to Red China?

I call him the father-in-law of a Communist!

SYED MUSTAFA (Madras)

Isn't Durga Khote the better for her Russian trip?

Yes, she seems to be making the most of her remaining days the way she drives about in a Rolls Royce. That is a good preparation for Communism.

In colleges here you are more readily quoted than Shakespeare. What do you think of that?

Don't worry. Shakespeare won't be jealous.

MRS. P. ANANDI S. RAO (Mangalore)

Why don't you lead a Film Delegation to Hollywood?

I have no time to waste on stupid trips. We have nothing to do with Hollywood and for sightseeing you don't need to take a delegation.

To what do you attribute the success of Lata Mangeshkar, luck or talent?

10% talent, 10% luck and 80% lack of other singing talent in the film industry.

A. S. CHURYA (Mangalore)

How to argue with a Communist?

Communism is a circular philosophy and while arguing the Communists soon arrive at the starting point. Better avoid this Red circus.

SANTLAL KAUSHAL (Simla)

Will you allow your children to embrace any religion other than Hinduism?

Modern children know nothing about religion. My children are completely irreligious. They know more about the steps of a rumba than about the tenets of Hinduism. In olden days this would have been a disgraceful confession for a father to make but in modern times fathers themselves are willing victims of wrong environment—social, political and economic.

Do you think the Jan Sangh's slogan of the 'reunion' of India and Pakistan is practicable?

It will bring us some jute and wheat but it will also bring back five million blood thirsty ruffians who will start the old quarrel all over again.

MRS. SNEHAPRABHA VASUDEV (Bombay)

How is social life in Pakistan?

The Nawabs look suspiciously at each other and surreptitiously at each other's Begums and stealthily transfer money to America. The people, of course, rush to the astrologers to see their future.

G. C. AGARWAL (Ajmer)

When will Maulana Azad become a problem for Nehru?

When Maulana becomes a problem, Nehru will make him a governor, not of course of a dry province.

THAKUR T. ADWANI (Bombay)

Which soap do prostitutes use to clean their bodies?

Film stars use "Lux". Prostitutes can't do better.

ARJAN D. BHARWANI (Singapore)

Is Gohar still a virgin?

Aren't all spinsters virgins?

P. K. D. MENON (Bangalore)

"Familiarity breeds contempt", says an adage but in the case of film stars it breeds love. How do you explain that?

Most of the "star affairs" are between our married film boys and unmarried film girls. These film girls hate the wives of these boys and are out to break their homes. It is competition, therefore, which breeds love. In one notorious love affair, it is reported that the boy even tried to poison his young wife with children.

MD. HASSAN ALI (Madras)

Why have you stopped praising Madhubala nowadays?

I praise good performances, not good people. Madhubala has not been appearing in any good pictures recently.

H. S. DORASWAMY (Mysore)

Bombay is living in Morarji's shadow?

Yes, and the shadow is growing like all evening shadows.

Doesn't Morarjibhai observe table manners?

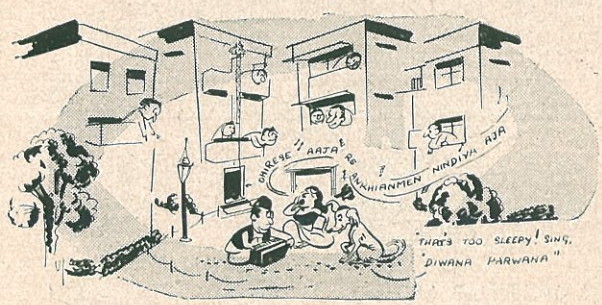
That man doesn't have even teapoy manners, leave alone table ones.

Do you find the cream of Bombay on the Malabar Hill?

The scream of Bombay lives on Malabar Hill.

Does your dog chase out beggars?

Moti dislikes the grocer, the dhobi, the postman and the washerwoman—all social workers. Beggars sing film songs these days and Moti seems to have developed a liking for them with the help of the All India Radio.



H. L. SETHI (Poona)

Why is Maganlal very famous in the film industry?

The man who makes mountains out of mole hills is bound to be in the news.

Does jealousy distort one's vision?

It also queers a person's pitch. Jealousy always gives a false start to any enterprise.

Is there any film star who is without any scandal to his credit?

Trilok Kapur. The only scandal about him is that he loves his wife.

What did the refugees get from freedom?

They realized their religion and lost the rest. The body paid for the spirit.

How has the English literature helped Indians?

It kindled in them the flame of freedom.

Is Balraj Sahni a Communist?

Yes and also a fine artiste.

How did you like Nargis in a bathing costume in "Awara"?

Nargis hasn't got a figure for a swim suit. That girl should never step out of a sari, which covers many of her physical defects.

I have heard that Prithviraj loves one of his stage charmers?

And they say her name is Indumati. But then Prithvi is a great lover of humanity.

Are you really as fat as shown in the cartoons in "filmindia"?

My cartoonist often adds her own superfluous weight to my personality. A case of woman's vengeance!

Has Nimmi forgotten her past?

Girls like Nimmi have only the present.

RAJ A. CHHUGANI (Sangli)

What does Chandulal Shah possess now?

The title of 'Sardar' which I gave him. The rest he lost.

C. M. ADVANI (Lucknow)

I entirely agree with you when you say that Sindhis are no more Sindhis. Would you like the idea of Sindhis also marrying non-Sindhis?

Yes, but Sindhis are very communal minded and it will need two more generations at least before Sindhis think of marrying boys or girls of other communities.

MRS. SNEHAPRABHA VASUDEV (Bombay)

Some Jodhpur jagirdars have gone to New Delhi to see Comrade Gopalan and join hands with the Communists. Isn't it odd, Mr. Patel?

It is not as strange as the frustrated Muslims of Hyderabad going over to the Communists with arms and hearts.

Broadcasting recently, Dr. Katju claimed that the Home Ministry is a friend, philosopher and guide to the citizens. Any comment?

Katju is a gentleman but he is deaf and so is his Ministry.

A. N. NARAYANA RAO (Mysore)

Don't you think that India is now badly in need of a dictator?

We have a dictator already, but he is a man in two minds.

MISS G. JANAKI (Poona)

What stands between us and Kashmir?

Sheikh Abdullah!

Why are there so many fires in film godowns these days?

Slump at the box-offices! It should be more profitable to burn films than run them.

A. M. AIYANNA (Mercara)

How old is Bina Rai?

Old enough for the old game.

K. A. K. AYYANGAR (Madras)

Do Muslims love cows?

How could the Muslims digest them unless they liked them?

What does a husband get by beating his wife?

He gets a better wife at the end of the beating.

B. R. SHRIMALI (Indore)

How do you react, Mr. Patel, when somebody approaches you for a donation?

If I have a surplus for the month, I contribute to a hospital, a blind man's institution or to a non-communal cause.

K. G. MATHUR (Ghaziabad)

Future of Bina Rai?

I see a dark cloud in my crystal but let us all pray for the best.

At what age should one commit suicide?

Any day is a good day for dying because in India you get a free lift from the home to the graveyard.

I offer fifty chips for a kiss?

You must be having an awfully foul mouth. I have always been kissed free.

RS. 1000|- EVERY MONTH!
IN 27 PRIZES !

The following prizes will be awarded every month for questions which are considered interesting or elicit interesting replies in the "Editor's Mail".

1st Prize: Rs. 290|- and one copy of "Grey Dust"; 2nd Prize: Rs. 190|- and a copy; 3rd Prize: Rs. 90|- and a copy; 4th Prize: Rs. 75|- and a copy; 5th Prize: Rs. 40|- and a copy; 6th Prize: Rs. 30|- and a copy; 7th Prize: Rs. 20|- and a copy and 20 Consolation Prizes of one copy of "Grey Dust" each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

PRIZE WINNERS FOR SEPTEMBER

1st Prize to Mrs. Snehaprabha Vasudev (Bombay); 2nd Prize to Keki Rustom Irani (Bombay); 3rd Prize to P. S. Ramanathan (Calcutta); 4th Prize to H. S. Doraswamy (Mysore); 5th Prize to Mrs. Prakash (New Delhi); 6th Prize to Roop Rani (Simla); 7th Prize to S. M. Atmaram (Madras) and 20 consolation prizes to the following:— Toly P. Advaney (Bombay); Miss Sue Redy (Hyderabad Dn.); M. Gopal (Secunderabad); C. D. Mistry (Bombay); M. Y. Sonalkar (Bombay); C. Ramdas (Secunderabad); Mrs. Malinibai (Bombay); R. L. Bagga (Beawar); Miss Hansa J. Sampat (Bombay); Miss Vimala Gersappa (Bombay); K. S. Vijendra Rao (Kankapuri); D. Gulab (Hong Kong); R. Atmaraman (Madras); D. M. Mange (Durban, S. Africa); Syed Mustafa (Madras); A. S. Churya (Mangalore); Santlal Kaushal (Simla); P. K. D. Menon (Bangalore); C. M. Advani (Lucknow) and A. M. Aiyanna (Mercara). Money orders and copies are being sent to all the prize winners.

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NAINA—

Naina is our real child star—a child in age, innocence and work and not worldly wise and precocious like the trained and twisted fat babies of the screen. And Naina makes her debut in her father's picture "Hamari Duniya" produced by Kishore Sahu and directed by Sushil Sahu.

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Present
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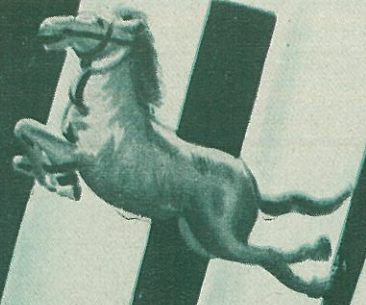
ANWAR HU
B
बग़दाद
بغداد
Produced by... J. B. LULLA Music
Directed by... N A N A B H A I

GHAD

RANJAN
BHARATI



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BHAGWAN &
SABU the
Talking Pony

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BABUBHAI MISTRY
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HE TURNED A CRIMINAL
LITTLE REALIZING
CRIME DOES NOT PAY!

Falcon's Next

PASSING SHOW

Written By
AGA JANI KASHMIRI

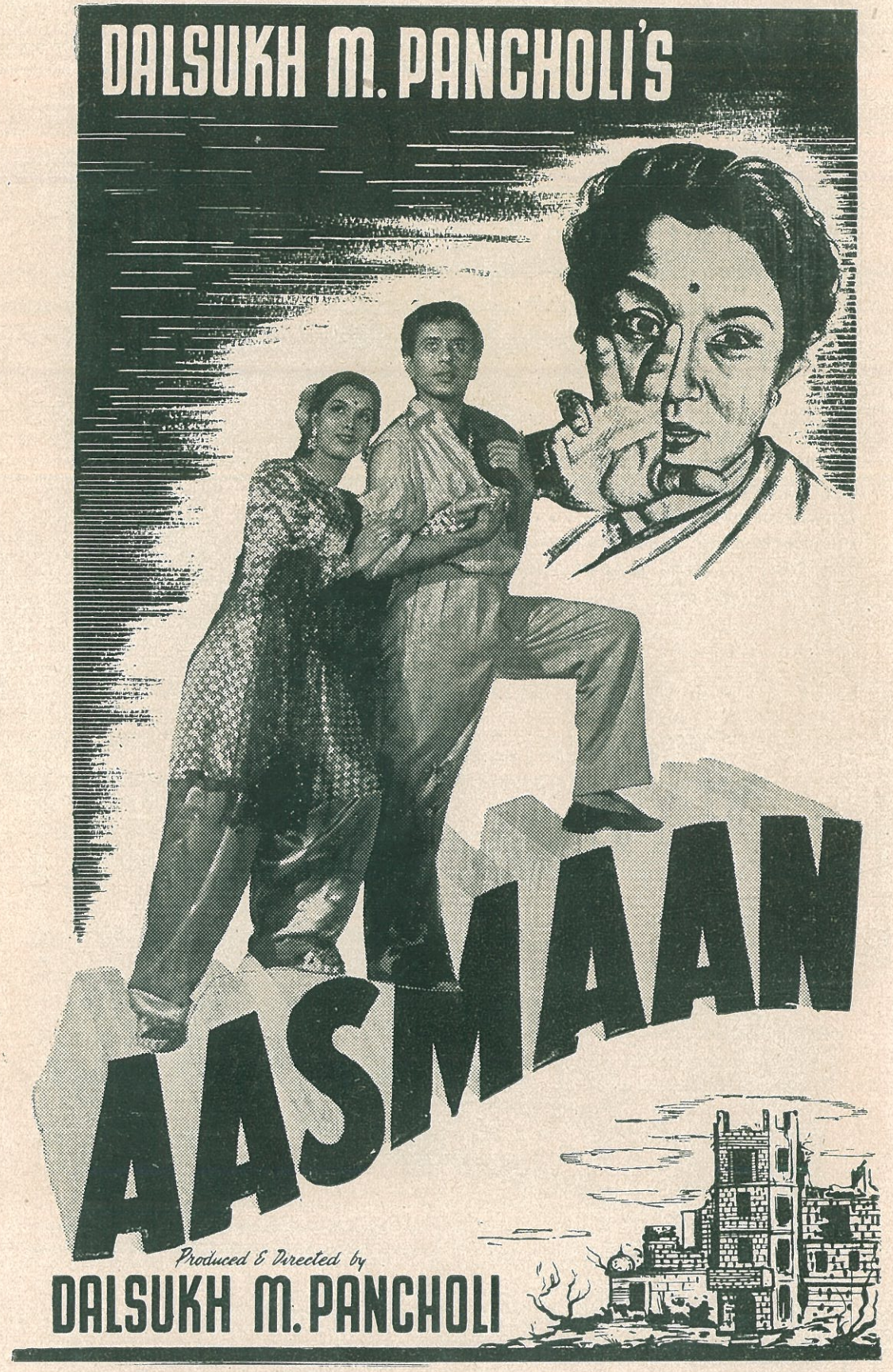
BULO C. RANI
B H A T T

CHANDU STUDIO LTD

BHAGWAN

The new heartache of thousands of debutantes and dowagers, Bhagwan took the country by storm in "Albela" and, inspite of Sambas and Rumbas which he danced to perfection, his pathetic portrayal of the main role brought tears to a million eyes. Once again Bhagwan comes in another great entertainer "Jhamela" in which once again Geeta Bali plays opposite Bhagwan and that wonderful melody-maker C. Ramchandra gives the music.

BOLDEST DRAMA IN YEARS !



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Here, without a doubt, is the most effective tooth care you have ever been offered. The amazing KOLYNOS with CHLOROPHYLL not only strikes directly at decay and disease germs, but it *destroys* mouth odours for a whole day — thanks to leaf-green Chlorophyll, Nature's own wonder chemical which keeps plants sweet and fresh.

Half an inch on a dry brush is enough, so KOLYNOS with CHLOROPHYLL is effective *and* economical ! Buy KOLYNOS with CHLOROPHYLL in the green carton today, at any good store, and benefit from the greatest advance ever made by dentistry !

Look for the new GREEN carton. Standard KOLYNOS (yellow label) is also available.

2000 U.S. DENTAL PATIENTS PROVE BENEFITS OF CHLOROPHYLL

Four years of research and one of the largest investigations ever made, on nearly 2000 American patients, proved that dental cream with Chlorophyll :—

* Arrested ALL cases of common gum disorders;
* Destroyed mouth odours for a whole day;
* Effectively attacked tooth decay germs.

Your dentist knows of these tests, and will confirm the results.

- **DESTROYS MOUTH ODOURS**
- **HELPS GUMS**
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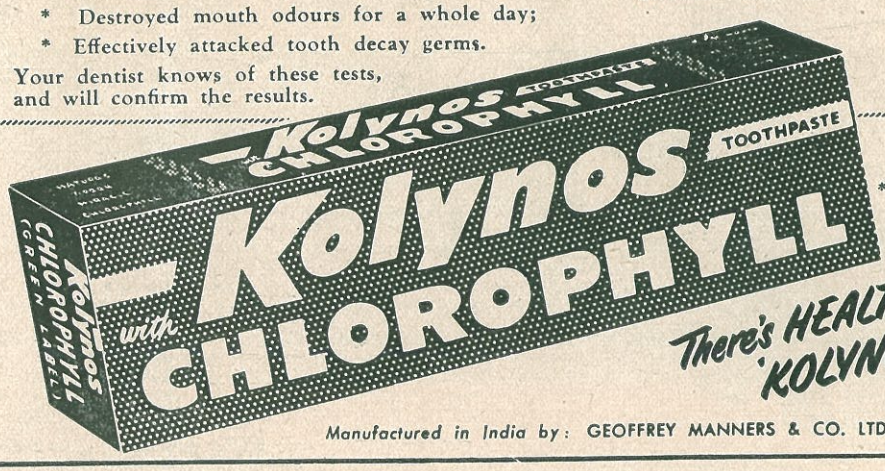

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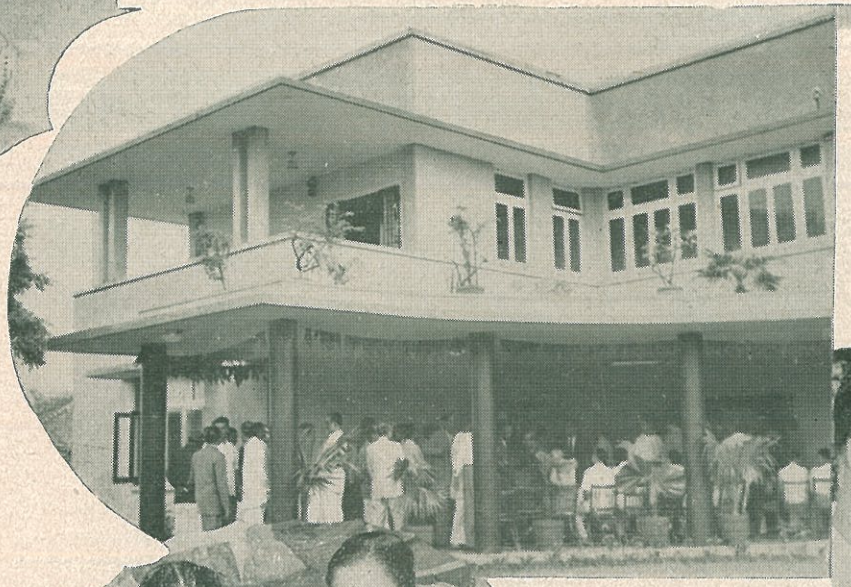
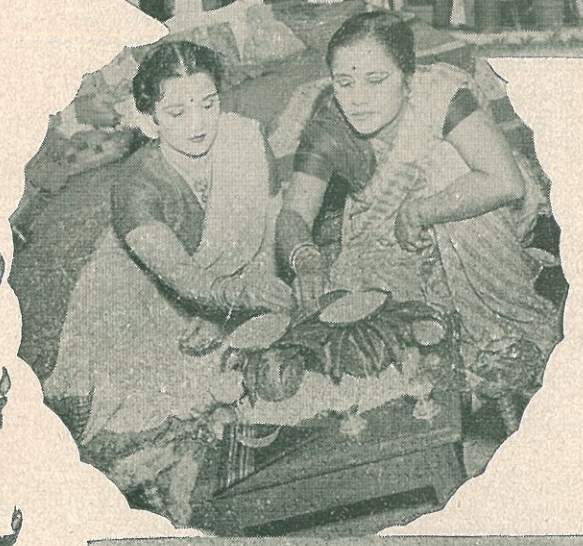
Girnar—A DREAM COME TRUE!

Bombay. August, 3, 1952.—Over 2500 guests responded to Editor Baburao Patel's invitation for the "Wastu Shanti" Ceremony of his new house at Pali Hill. Named after Girnar, the sacred mountain of the Hindus—a sanctuary of saints, philosophers, kings, warriors and immortals—the house is built for peace and repose.



The North-West View! The spacious verandah of "Girnar", adjoining the library, became popular with the guests who formed themselves in groups to guess the cost and to wonder how hard words could build so beautiful a house. The cost is, of course, a family secret.



Mrs. Sushila Rani Patel and Mrs. Shirin Patel —the joint owners of "Girnar"! And because women turn houses into homes and homes into temples, Hindu women never enter a new house without performing the religious rites.

Above: Anointed by his sister-in-law, Editor Patel wonders how soon the cocoanut would turn into a chutney once it fulfils its religious obligations. A practical thought in the midst of all the spiritual atmosphere!

Sharing the sighs and smiles of life, born in the same religion and inheriting the same heritage, educated but not sophisticated, cultured but not modernized, these two women perform the religious Hindu ceremony of "Wastu Shanti" with orthodox devotion. And fanatic devotion alone can make these Hindu women go through the long back-breaking ceremonial.

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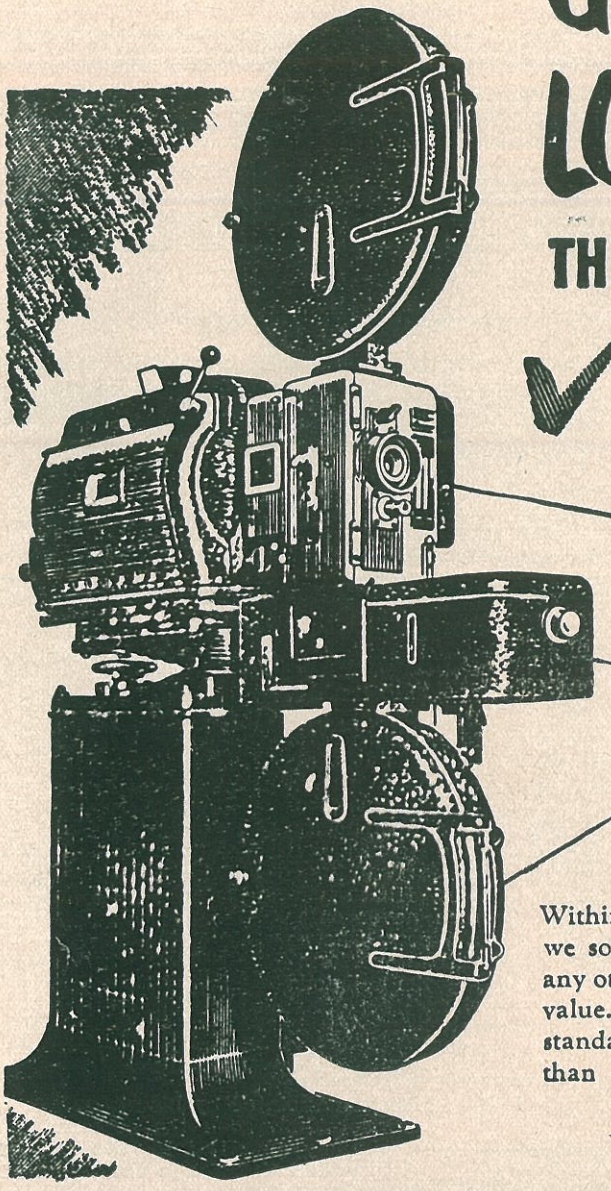

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Below: The Western view of Girnar, overlooking the Arabian Sea! From the top tower is seen miles and miles of the surrounding country—a green carpet of nature studded with human dwellings. And when the sun takes away the green costume and nature wears the dark blanket of night, myriad of lights proclaim the hope that burns in human hearts for a sunny morn.

For, in the sun are baked the bricks of new homes with human labour and enterprise. And no house has yet been built without the sweat of its owner's brow.

★

Right: Entering a new house is an elaborate ceremonial among the Hindus. A pot, containing the holy waters of the Ganges, with fruit, flowers, the five metals and other symbols of human need and comforts, is reverently carried into the new house and placed on the altar of the family deity. The full Vedic ceremony takes over 15 hours and is spread over two days with a dozen Brahmin priests and Pundits continuously chanting the holy "mantras" and calling upon God and the holy spirits in heaven to witness and bless the occupant of the new home.

It needs more than mere devotion—blind faith perhaps — to stand the physical strain of this ancient Hindu ceremonial.

Left: The little burning lamps that illuminate a Hindu altar and lend a halo to the deity can be gracefully handled only by Hindu women. They learn the art at their mothers' breasts.

Left: Among the Hindus, seniority in age is a guarantee of respect and first service from those who are younger. In all religious ceremonies, the seniors get top priority.

★

Right: Return service! And the seniors, generous in age, shower love and affection on the juniors and by their own character and behaviour provide an example of good Hindu life.

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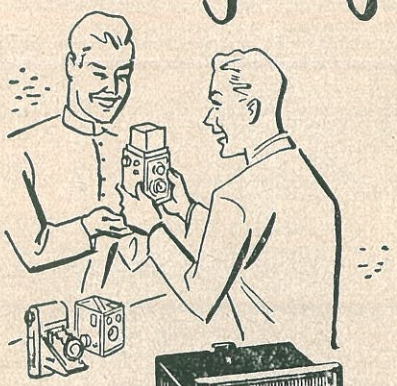
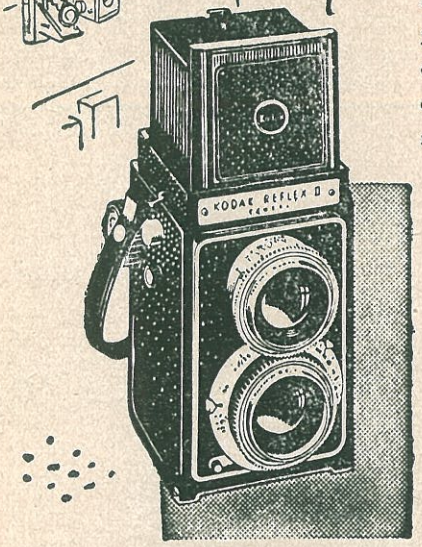


You've learnt the elements of photography . . . shutter speeds, stops, composition, lighting. Now it's time for you to own one of these magnificent 'Kodak' cameras ! Look through their features, and see how much *more* scope they offer for making good pictures. Imagine yourself setting the focus, opening up the lens aperture, clicking the shutter. Then go and see your Kodak dealer — he'll put one of these fine 'Kodak' cameras right in your hands !



'Kodak' Reflex II camera

The *only* twin-lens reflex camera with the Kodak 'Ektalite' Field Lens, for ground-glass images *2½ times brighter!* The two Kodak 'Anastar' *f*/3.5 lenses are *Lumenized* and fully colour-corrected, and the Flash 'Kodamatic' shutter gives you a fast 1/300 top speed. Controls are exactly where you want them for rapid, easy working. No other camera gives you all these advantages !

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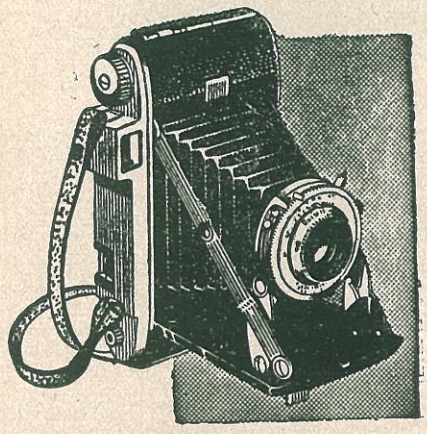

Kodak 'Tourist' camera

A top-class folding camera, rugged and reliable. The fast *f*/4.5 lens is *Lumenized* for better definition and greater speed, and the Flash 'Kodamatic' shutter goes up to 1/200 second, synchronised for flash. Eight pictures, size 2¼" x 3¼", on every roll of 'Kodak' 620 film. **Price: Rs. 500/-**

Limited stocks of the superb Kodak 'Medalist II' camera are available. Details on request.

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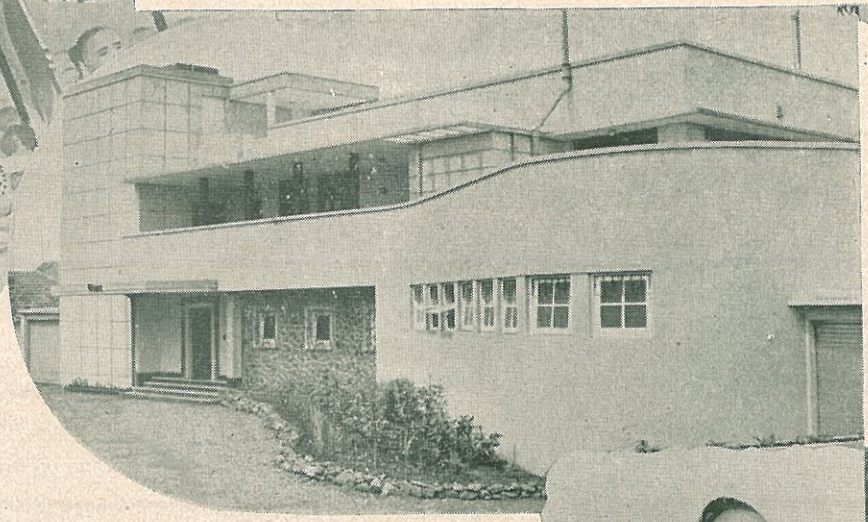
Below: A Hindu home must face the East to get the blessings of the first rays of the sun. Here is the Eastern frontage of "Girnar" and its main entrance. It is a Hindu belief that at dawn the Lord of Light enters the home through the main portal and brings sunshine and happiness into the home.



Right: A new home is an occasion to bless and all came. Left to right: Producer Kardar, Baburao Patel, Mrs. Mehboob, Mrs. Kardar, Mrs. Sushila Rani Patel, Mr. P. V. Patel (Baburao's father), Mr. Suryakant Patel (Baburao's son), Mr. Ganju and Producer Haldia. The crowd was big and it was impossible to photograph all. The guests were therefore left to the mercy of the press photographer who seems to have mostly moved around the ice-cream tables.

★

Below: When old friends meet, the ribs get a good crushing. Here is the hefty editor, interrupted by the cameraman, in the process of heartily embracing Producer Mehboob.

Left: A new home is a woman's delight and she loves it more than the man who builds it. Watch these three ladies—Sumitra Devi, Mrs. Sushila Rani Patel and Mrs. Hilla Wadia—happy and smiling.

★

Above: Together! Left to right: Producer Tewari, P. N. Bose, Producer Kardar, Sushil Sahu, Baburao Patel, Ramesh Gupta, P. N. Arora, S. F. Hasnain, M. Sadiq, Producer Mehboob and M. S. Ahluwalia.

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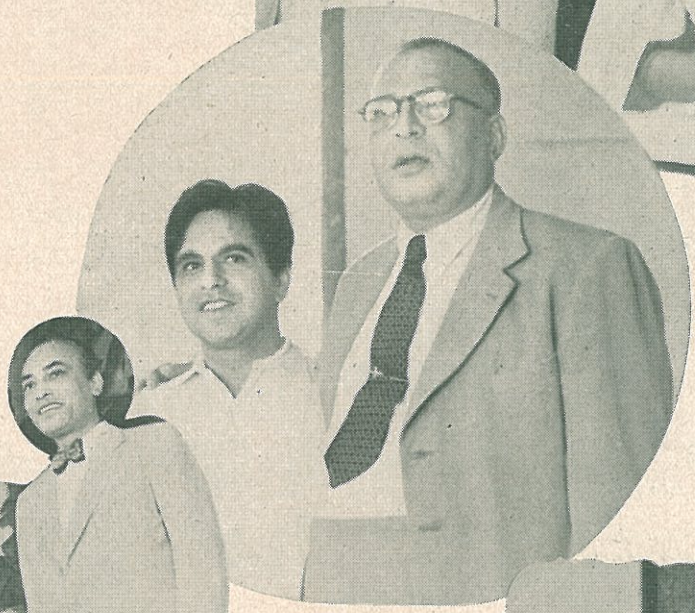
Below: Members of the Goodwill Delegation from Pakistan also visited "Girnar". Left to right: Agha Gul, Choudhary Id Mahomed, Nasir Khan, Shaukat Hussein Rizvi, Director Chawla, Dr. Chauhan, P. N. Bose, Baburao Patel, Mrs. Sushila Rani Patel and S. F. Hasnain. Hospitality is the foundation stone of a Hindu home and through ages the Hindus have treated their guests as visiting deities and placed them on a pedestal of respect and affection.

Below: The Sahus of Chembur and their star-wards! Left to right: Mrs. Preeti Sahu, Rani Chanda, Asha Mathur, Baburao Patel, Mrs. Sushila Rani Patel with Naina Sahu and Kishore Sahu. The little boy in front with his father's dreamy eyes is Rohit Sahu. The Sahus have a special interest in "Girnar"—the place where they often come to think loudly and plan quietly. Of-course, the entire Sahu clan was there—a hundred warriors, small and big—but the press cameraman was not warned in advance and he ran short of film. Where the Sahus are concerned one needs imagination and a good stretch of it. When they come, they come like the locusts and in coming to "Girnar", they were only coming to their second home.



Above: Editor Patel's secretaries are usually the prettiest girls in a hundred miles. Here is the doyen amongst them, Miss Iris Henderson, going over the "Girnar" album with film star Vijaylakshmi.

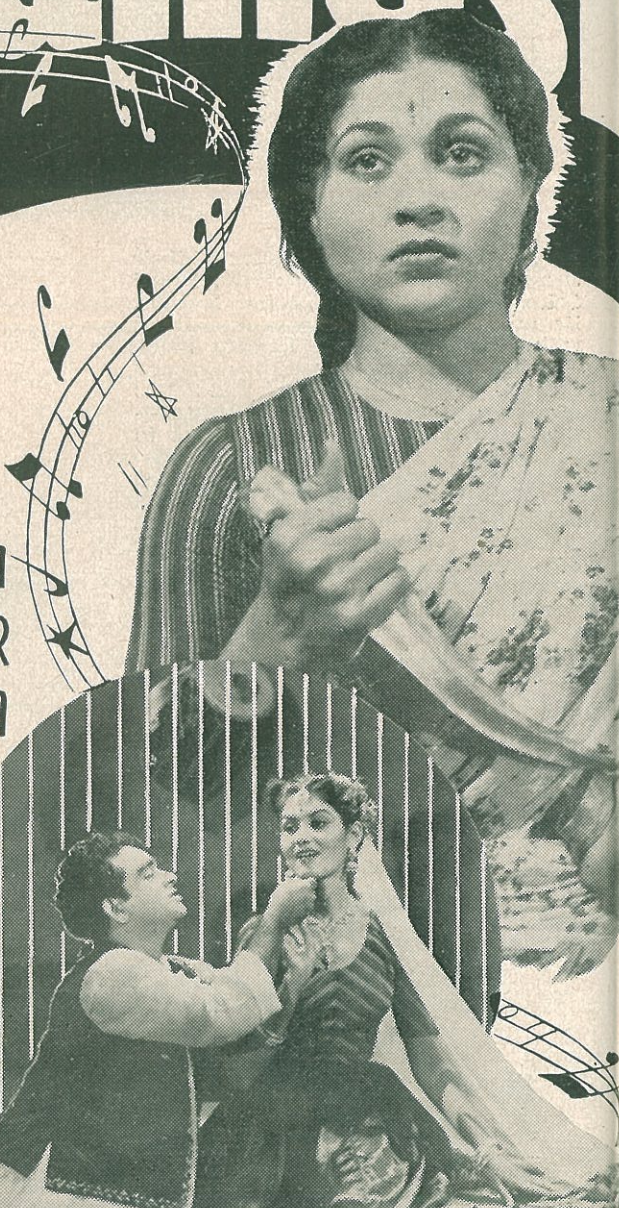
Above: Jack and the Giant! Little Dilip Kumar has Editor Patel "killed" with love and affection. Dilip was in charge of the ice cream and his face shows that it tasted well.

Right: The film industry gossips in groups. What they talk is, of course, nobody's business. Certainly not Morarji Desai's! Left to right: Producer K. B. Lall, Producer Mehboob, Editor Patel, Distributor Kikubhai Desai and Producer-director Kidar Sharma—all staunch Prohibitionists.

Above. Here is another set of Prohibitionists, men who live on water and love it when nothing else is available. Left to right: Music director C. Ramchandra, Baburao Patel, Producer-director-actor Bhagwan and Producer Jung Bahadur Bakshi.

A powerful drama with suspense, yet musical!

Sudmast



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CHITRAKALA

Morarji Desai To Leave Politics In 1958!

Prohibition To Go In 1954!

[Mr. Phyruz Canteenwala, Bombay's famous astrologer, reads this time the future of Morarji Desai, the Chief Minister of Bombay. Mr. Canteenwala lives at C. 24 Nowroz Baug, Lal Baag, Bombay 12, and all those who are worried over Morarji's bad stars may get their problems solved directly. The Editor.]

How truly has it been said that what is written in the Book of Fate can never be effaced; man must suffer what the Fates ordain.

"Some are born great, some achieve greatness and some have greatness thrust upon them."

Mr. Morarji Desai, the most unpopular minister ever to attain eminence, belongs to the last category. Despite his ill-fated defeat in the Bulsar elections, he has optimistically borne the brunt of his arch critics who have left no stone unturned to unsaddle him from power by making him the butt of a volley of aspersion, ignominy, despair and sophisticated contempt.

Although the critics have impugned poignantly to disparage him, and although some of them have judged him discreetly, there has been one conspicuous exception in their conclusions. This omission is the recognition that humanity is dependent on forces beyond itself for its existence.

Mankind cannot regulate nor control these forces—but can allow Astrology its rightful place as a sure medium of revelatory information, showing the cosmic road to truth.

PREFERS FLATTERY TO TRUTH

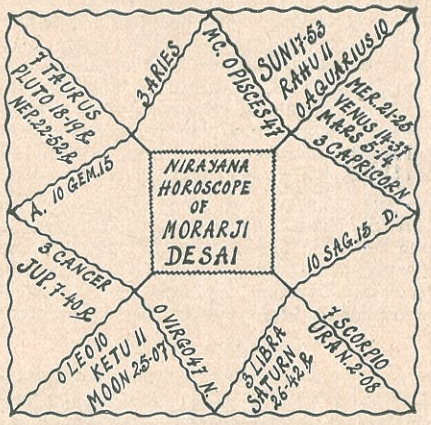
Mr. Morarji Ranchhodji Desai, the stiff-necked Chief Minister of Bombay, was born on February 29, 1896 at 12-58 p.m. (local mean time) in Bhadeli.

Under the intellectual might of the planet Mercury, the lord of the ascendant, he shines out best as an ideal disciplinarian and a self-perfectionist. This planet is in trine with Pluto and Neptune which bestow on him a stoic and punctilious mind and rare tenacity. The benefic "Mercurian" radiations tend him to excel in such positions where authoritative and domineering influences are prerequisite. By his meticulous, stolid, unselfish, benevolent, frank, exacting and unswerving nature he always evinces an independent and oppugnant disposition abhorring the pessimistic view and slipshod behaviour of others. Even though he values others by high standards, he is very understanding, fair and diplomatic enough to restrain his views.. However, if he utters divergent opinions, he clips his words, pertinent and logical.

At times he is overbearing, and he sometimes prefers flattery to truth, if the truth is too vexatious. He should curb this tendency, refusing to let fleeting hallucination gain ascendancy in circumstances that affect his interest. To him the prudent way of doing things is the only one worthwhile, as a consequence of this philosophy he is abstemious in all major decisions. At times his unusual doggedness of character distinguishes him from the populace. He can venture against any odds if he consciously believes the cause he espouses is worth his effort. Besides, he has a peculiar knack of dealing with the multitude and fares well to predominate over his rival in any situation by adroitly mincing his utterances, harmonious and logical.

DOG'S-TAIL DISPOSITION!

Nevertheless, the planet Mercury is in square with Saturn, and the Sun and Moon are in double square with Neptune and Pluto. The inhibitive cross currents of these malevolent planetary aspects at birth endow him with an abstemious heart, an imperious urge, an iron will and a dog's-tail proclivity. Owing to the double dynamic solar-lunar malfeasance affecting the third mental House of Leo, he is impelled by a mulish kink in his brain, that is infected with a morbid propensity for ethics, in pursuance of his policies in the administrative field. The double solar malefic influence induces him to be an inordinate optimist, a self-righteous moralist and a thick skinned person-



nage destined to stomach the most vitriolic condemnation of his critics. However, the Sun is in benefic trine with Saturn that helps him garner experience and meet any situation with determination.

The planets Mars, Pluto, Jupiter, Uranus and Neptune govern his vocational activities. Mars is in dynamic opposition to Jupiter and in sesquiquadrate with Pluto and Neptune which are in square with the Sun and Moon. These heavy malefic aspects are responsible for his pertinacious attitude in regard to his polemical policy of prohibition. Since he is driven by an erratic and errant bent at times, causing over-confidence and arrogance, he is subject to vicissitudes and failures in his career at particular periods of life.

Nevertheless, the planet Uranus is in trine with Jupiter, in sextile with Mars and in quintile with Venus. Under the Uranian urge so strongly is he inspired with the spirit of a crusader, that he can hardly keep quiet when it is necessary for him to uphold a just cause. This impulse helps him to distinguish as a

The camera has caught him sly and cunning. And yet Morarji Desai, Bombay's Chief Minister, still insists on being accepted as a blunt and honest man.

leader. He can manage to have an upper-hand in any sphere of activity. As he is quite independent in his views, at times he is dominant when it is incumbent on him to be peremptory.

THE MULE RELAXES

The following aspect-by-aspect analysis of the planetary trends indicate that he will have to wend his way through a very stormy period in the coming years when he will be compelled by circumstances to abandon his intractable rule subject to popular condemnation.

In the course of the last six months of his fifty-seventh year the planet Mars, which rules occupation and friendly relations, is in dynamic double trine with Uranus and Jupiter, and the planet Mercury is in sextile with Pluto which governs his vocational activities. In regard to his administrative career, these beneficent planetary formations will prove conducive in repairing the injuries done to him in the recent past by *provisionally* exalting him in public esteem and will endow him with the requisite fillip to pursue his determined policies vigorously notwithstanding popular agitation.

However, the Sun is in square with Venus till November 1952. Saturn is in sesquiquadrate with Venus during the last six months and the Moon in quincunx with Neptune during the last three months of his fifty-seventh year. And Saturn's "Panoti", affecting his occupation remains till November 25, 1952. These malefic aspects bode that, despite his present preordained achievements, he is destined to be the victim of public reproach regarding his ill-conceived and inharmonious policies that will, in time to come, blot and weaken his position which is already under fire.

CENTRAL HOME MINISTERSHIP?

Besides, in this period most of his colleagues will deem him worthy, as he himself will strain every nerve to distinguish, for the future home ministership in the Central Government. But will his

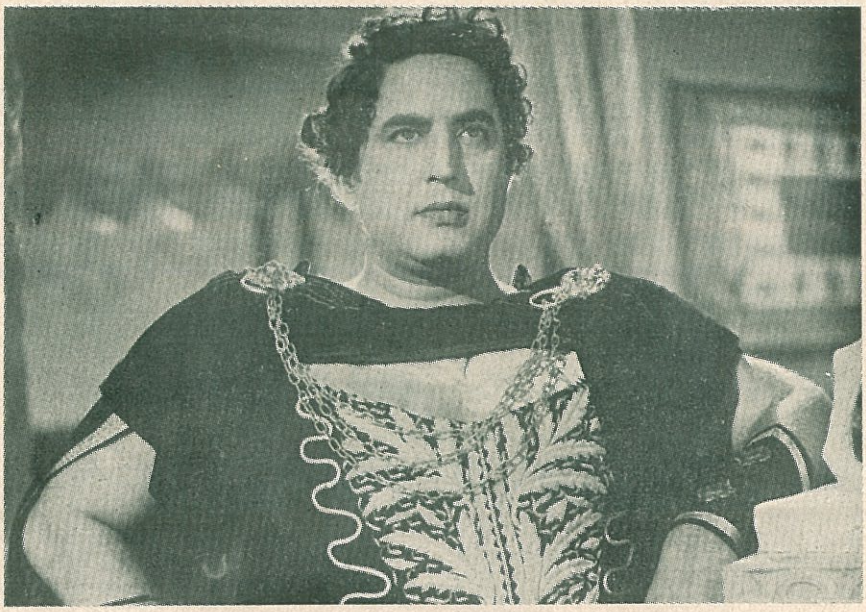
ambition ever be accomplished? Even though he surrenders to the vox populi, in future, by shedding his obdurate and inexpedient behaviour, the stars will have resolved to have the most vengeful recourse to deprive him of any success. Therefore, it would be most becoming for him to heed these timely premonitions which must serve as an eye-opener to him in determining beforehand the natural course of his actions to meet the call of the future. Certain it is that, he will, with the passage of time, have to forge with the stellar pace delivering himself to the will of the masses.

During his fifty-eighth year the planet Mercury is afflicted with Neptune and Jupiter, the Moon with Neptune, and Venus with Saturn. The planet Mars is in benefic trine with Jupiter, and Saturn with the Moon. In this period he will have to stand the storm and stress prevailing in his administrative sphere. Especially the first nine months are propitious from the occupational viewpoint. But in the last three months, however, the tide takes a sudden adverse turn barring his progress considerably. He will have to encounter innumerable odds at the risk of his honour and personal safety. He is advised to beware of any over-confident and hazardous step that will have serious repercussions in the following year. Moreover, he will strongly differ from his colleagues in pursuance of his aims.

DRIFTWOOD DICTATOR !

During his fifty-ninth year the planet Neptune is in malefic aspect with Mercury, Pluto with the Sun, Jupiter with Mercury, and Saturn with Cauda (Ketu). The inharmonious relations of these planets portend unsound health and a very critical time in his everyday sphere of activity. Owing to his volitional cross consideration of the public view, he is bound to create a very dangerous situation jeopardizing his own position. In the circumstances it will be very difficult for him to control the mass mind and he will, in all probability, have to yield to the direction of the populace who will threaten to throw him out of power. Inasmuch as, at this moment even his compeers will tend to disagree with him and he, like a flotsam, will be tossed in the angry deep of popular vengeance. This period will mark the most conspicuous change in his wonted outlook. Softened by circumstantial blows he will have to steer a safe course by respecting public opinion regardless of consequences.

Thus, in spite of such telling influence of the stars against him, he is destined to hold his present position firmly in the teeth of agitation which is bound to continue during the following critical years of his life.



The love of a beautiful woman makes the usually good hearted Ullhas a villain in "Aurat", a spectacular costume story produced by Varma Films.

RETIRES IN 1958

During his sixtieth, sixty-first and sixty-second years he will be ruled by the sub-period of Saturn in the major period of Saturn. Most of the progressed planetary aspects are adverse during this period. As a result of this his health will worsen gradually, particularly due to affliction of his lungs, rendering him incapable of holding any responsible position. Especially Saturn, which influences his health, will weaken him considerably and he will, in course of time, find it difficult to stand the strain of his office. Besides, he will encounter perennial obstructions from his rivals necessitating him to act against his own wishes. However, the stars foretell that in the second half of his sixty-second year he will retire from the political field.

During his sixty-third and sixty-fourth years he will be under the baneful influence of the sub-period of Mercury in the major period of Saturn afflicting him mainly in respect to health, domestic affairs and legal issues. **It will be a miracle if he would survive his sixty-fourth year.**

Since the days of Lord Krishna, the flute has attracted women. Here is Nimmi hearing the melody of love in "Mehman", a love tale produced by Sagar Art Productions.

NO PROHIBITION IN 1954

Astrologically, the flagrant obstinacy of Mr. Morarji, the custos morum of mankind, is an asinine act of Fate, as revealed by the prohibitive cross currents of the illusive vibrations generated by conjoined Neptune—Pluto in the twelfth House of Taurus which rules inhibition, opposition, enmity, seclusion and confinement. This ne'er-do-well prohibition pandit is doomed to fail in his prohibition policy by his virtual dictatorial rule of encroaching upon the freedom of conscience, expression and deed, the birthright of every human being.

The dry State of Bombay will become wet in the year 1954 from which period subjection of man by man in the world will gradually cease. The benefic radiations of the freedom-loving and unifying planet Uranus, and Jupiter and Saturn, will usher in a new era of hope by adorning the world with the fabric of real liberty and forging the links of freedom and peace.

OUR REVIEW

"Parchhain" Becomes A Thrilling Entertainer!

Shantaram's Excellent Portrayal & Direction!

Had the producer of "Parchhain" not made a stupid attempt to attach a mythical social purpose to this story and bragged about it, as is his usual wont, this picture would have been spared the censure and criticism that have been showered on it by critics all over India.

But Shantaram's old habit of equating all his work with national regeneration and basking in the synthetic limelight of self publicity has ended by giving the critics an entirely wrong angle on this picture. Considering the romantic stuff that is usually shown on the Indian screen, "Parchhain" is an excellent picture, with the usual sentimental love tale, well acted, superbly directed and well presented. And though the hero of the story keeps repeating that "To live amidst unsurmountable misery and hardships alone is living"—a dialogue that is supposed to lend a theme to the story, there is nothing more, except these words, to support or emphasize the idea.

DYING DUCK

We are told that Deepak, a young man, came from a good stock and had seen better days. Misfortune had, however, broken him. The story opens with Deepak walking over a rail track to commit suicide under a running train. But because heroes don't die in the very first reel—a mercy which we are sedulously denied—the train stops just in time but not till the engine had pushed this great hero a foot further to lend realism to the providential escape. The guard and the engine driver miss the fresh crease of the hero's trousers and declaring him an unfortunate person let him go away. Deepak goes to a hill-top to jump down to death but realizing that the water below must be cold and the fall too much to keep his trouser crease intact, Deepak gets an attack of conscience and bursts out into a tame soliloquy. This monologue is summarized in the following words: "In peace and luxury any one can live a life but to live amidst unsurmountable misery and hardships alone is real living". As every one in the 350-million human beings living in India knows this, it was not necessary to discover this truism by lying on a rail track or by looking down a steep cliff.

After this Deepak girds up his loins (though the picture booklet says "lions") and decides to face life. Now in walking back to the city and, of course back to life, Deepak passes through a forest. In this forest Chhoti Rani Saloni, the only daughter of a rich zamindar, has come for buck shooting. She shoots at a buck but hits the wrong duck. Deepak is carried home, wounded and unconscious. Saloni and the doctors dance around Deepak who is lying in a royal bed.

SAME MILK—SAME VOICE?

At this time Badi Rani, sort of a queen-mother, a character modelled after the Dowager Chimnabai Gaekwar of Baroda with bumpy posteriors and a bejewelled walking stick, arrives at the palace with Kishori, a foster sister of Saloni, having identically the same voice as Saloni probably due to both being fed at the same breasts. (A new theory, indeed!) Badi Rani emphasizes this fact and in doing so gives us a clue to the future design of

When village girls fall in love the fields look green and lovers gather a harvest of romance. Nimmi lights up Dilip Kumar's heart in "Aan" the colour fantasy of Mehboob.

Beauty has always teased men and tickled their passion. And in passion man grabs what he cannot woo and win. That is what Prem Nath is about with Cuckoo in "Aan".

As a rainbow needs the sky to reflect its soothing hues so does a romance need a setting. Mehboob's "Aan", a fantasy in rainbow colours, has spectacle that keeps people spellbound for two and a half hours.

★ ★

the story. That is a clumsy mistake for a director so anxious to maintain suspense in a drama.

Before this family gathering, the bandage on Deepak's eyes is removed only to discover that our hero has lost his eyesight. Love and sympathy now enter the field and soon Saloni falls in love with Deepak after hearing a song from the hero. With every moon, Saloni gets more moonstruck over the blind hero and her attention and attachment for him soon cause alarm in the family.

Badi Rani takes up the matter seriously with Saloni and after the usual passionate exchanges between the mother and the daughter over love and family prestige, Saloni agrees to maintain family prestige by marrying Vinod, an aristocratic vagabond, and it is decided to send Deepak to Ram Tekri for eye cure with Kishori, the foster sister with the twin voice, because Deepak refuses to go without Saloni.

HIS FIRST CLIMAX

In the scene in which Deepak leaves for Ram Tekri for his eye treatment, Shantaram reaches a rare artistic height as the director. Shantaram has always been good in his first climaxes and in "Padosi" when he tore apart the two neighbours, he gave a weeping interval to the audience. Though he does not irritate the lachrymal organs in the first climax of "Parchhain", inspite of rivers of tears which flow from Jayashree's eyes, he nevertheless achieves a terrific dramatic intensity which makes the departure of a stranger look like a death in the family. Certainly a superb piece of direction!

Lulled by the deception of Kishori's twin voice and believing that he is being attended by Saloni, Deepak travels from one bandage to another in the treatment of his eyes.

PARCHHAIN

Producers:	**Rajkamal Kalamandir**
Story & Dialogue :	**Shams Lucknovi**
Lyrics:	**Noor Lucknovi**
Music:	**C. Ramchandra**
Photography:	**G. Balkrishna**
Sound :	**A. K. Parmar**
Cast:	**Jayashree, Shantaram, Lalita Pawar, Sandhya & Wasti etc.**
Released at :	**Swastik, Bombay.**
Date of Release :	**June 27, 1952.**

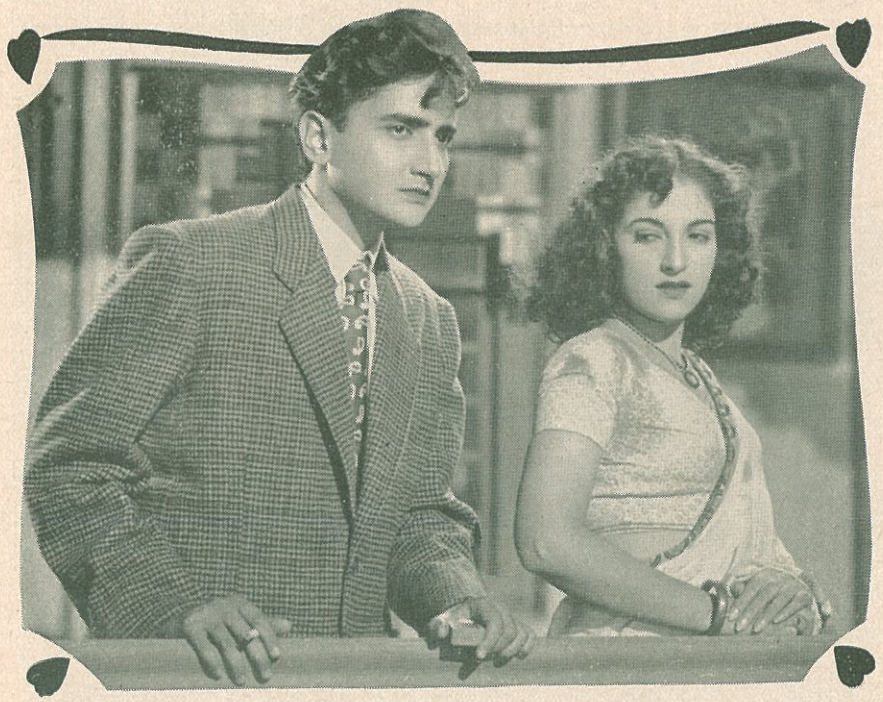
Directed By :

V. SHANTARAM

At the palace Saloni synchronizes her scream with the whistle of the train by which Deepak leaves and takes to bed as a patient of hysteria. She even upsets her betrothal ceremony and drowns Vinod's passion in the shrillness of her hysterical scream. Saloni soon reaches the hackneyed dramatic life-and-death stage in the story. And here Shums Lucknovi, the Muslim writer, suddenly remembers his Mughal ancestors and brings in the legendary story of Humayun's illness and Babar's prayers to Allah to transfer the age arrears from the father's account book to the son's.

ALLAH VS. BHAGWAN!

While Saloni struggles to hold her last moments on earth, Badi Rani throws away her stick, pulls up her bumpy posteriors and rushes into the garden in search of God. Equating Allah with Bhagwan and inviting both to almost a duel between themselves, Badi Rani screams up her grievance with face to the heavens and commands Bhagwan, the Hindu Allah, to take her remaining years and grant them to Saloni. This is a ridiculous bit of performance.



A man is but a mouse when a woman is young and beautiful. Bharat Bhushan realizes this truth when he meets Asha Mathur in "Hamari Duniya", a social theme produced by Kishore Sahu and directed by Sushil Sahu.

Tantalized by the mention of Allah, Bhagwan, the Hindu God, not to be left behind in the race for divinity—performs the miracle. As Badi Rani surrenders her mortal coils, Saloni opens her eyes to look upon a new world with a fresh lease of life. This childish sequence in the nineteen hundred and fifty second year of our Lord raises a question about the sanity of the Muslim writer and the Hindu director.

With the picture relieved of the bumpy posteriors of Badi Rani, the story now takes the usual triangular turn of one man and two women. When Deepak's final bandage is removed he sees Kishori and though her twin voice should be proof enough of her being accepted as Saloni, he gets confused because the touch varies.

SEX SPRINKLING

Kishori, inspite of her promise to Saloni to reveal her true identity to Deepak no sooner he gets his eyesight back, does not do so and continues with the camouflage having herself fallen in love with Deepak.

Now Shantaram pays a compliment to Sandhya when he makes her give us a dancing parade of her curves and contours. The girl is a big barrel of sex and she shakes the barrel pretty well to attract the masses.

Kishori's silence arouses Saloni's suspicions and she starts for Ram Tekri. In the train, however, she discovers Vinod, knife in hand, ready to carve her heart out to feed his passion. In the struggle that ensues both fall out of the running train. Saloni never reaches Ram Tekri.

At Ram Tekri, Deepak becomes wise to the deception and design of Kishori. Kishori goes away and Deepak runs out in search of Saloni. Before this, there is the usual hackneyed dream-sequence in which Deepak meets Saloni and dances with her. The most idiotic sequence in the whole picture!

Saloni's death is expressed in a pretty symbolic sequence. The hero walks up to the scene of the accident and there meets the spirit of the heroine and after vomiting the usual hackneyed sentiment, he decides to live the rest of his life in celibate solitude.

EXCELLENT DIRECTION

A man who meets with an accident and travels from one soft bed to another, attended by doctors and pretty girls who love him, till he gets his eyesight back could not be said to have proved the theme: "To live amidst unsurmountable misery and hardships alone is real living". And the writer and the director insist that "Parchhain" has been produced to prove this theme.

"Parchhain" is the hackneyed sentimental love tale with plenty of stuff unblushingly taken from Indian and foreign pictures. It is distinctive because it is well produced.

The production has the usual meticulous touch of Shantaram. The sets are lavish. The atmosphere is correct, though a servant could have been added to Cottage No: 12 where Deepak lived for a while with Kishori. The technical work is good. The music, though the tunes are familiar, is still attractive—the third song being the best of them all.

Shantaram's direction is excellent throughout and superb in parts. The dialogue, however, contains many hackneyed idioms and phrases and does not sound fresh. Besides, everyone with the exception of Lalita Pawar, speaks the dialogue in a typically Kolhapuri tone and makes it sound worse than it is written.

SUPERB SHANTARAM!

From the players, Shantaram easily gives the best performance in the picture. His portrayal of a blind man is a classic of histrionic art. Dilip Kumar, Ashok Kumar and the other Kumars of the Indian screen who have played blind men's roles should open their eyes wide and study the superb artistry of Shantaram in the role of Deepak which he lives to perfection. Shantaram, however, fails miserably in the diction of his dialogue and it is high time he understood that a language is not merely words but tone in addition and the tone is its soul. Had Shantaram got his dialogue dubbed, his performance would have acquired greater emotional intensity.

Jayashree gives quite a good performance though her diction is also bad. And we don't know where the critics found her rolling her eyes in an unnatural manner because she doesn't roll them that way in "Parchhain". Sandhya is good in the supporting role of Kishori, while Lalita Pawar gives a good character portrayal of Badi Rani. Saroj, Shantaram's daughter is poor stuff. Even in dancing the girl is mechanical. Lucknovi as the Hakim is delightful.

In fine, "Parchhain" is a nice picture to see. Though the story is old, the picture has been made thrilling and entertaining. It is Shantaram's best picture after "Padosi" and as such it should not be missed.

OUR REVIEW

Amiya Chakrabarty Backs Up Rajaji and Morarji!

"Daag" Presents Powerful Social Theme!

Here is a picture which is perhaps the most unexpected windfall for our Congress moralists. "Daag" is a story of a drunkard, a story which should make the power-drunk Congress rulers dance with joy. Though Producer Amiya Chakrabarty does not directly seek to justify Prohibition by the State, he has portrayed the deleterious effects of alcoholism so vividly that "Daag" automatically provides an argument for Prohibition. The producer could not probably help this as he was dramatizing a theme with a definite social purpose. Drink is an evil and Producer Chakrabarty dramatizes this truth with such an emphasis that "Daag" easily becomes one of the best pictures produced on this subject so far.

"Daag" has a village background and this choice is wise as India is primarily a country of villages and villages are the first victims of the evil of drinking. Through the tragedy of a young and talented village artisan, the producer seeks to broadcast his theme to millions and ends the story on a note of robust optimism in making the hero finally give up drink even though for the love of a woman who loved him very deeply.

If for nothing else the picture is worth its weight in gold for this good ending which tells all alcoholic addicts and their dear ones that a drunkard can be reclaimed and reformed with love, patience and understanding. While many writers are tempted to end this theme in tears and tragedy and in doing so paint a dismal picture of disappointment, Producer Chakrabarty covers himself with glory when he concludes his story by depicting that drunkards can be reclaimed by society with the right emotional adjustments.

ON RURAL CANVAS

Shankar is a sculptor in a small village. By tinkering with clay and wood he makes some money off and on, out of which a little amount he gives to his mother sometimes and the rest he gives to the local grog-shop. When he does not earn any thing from his clay models he borrows or steals his mother's hard-saved money and even pawns her few odd ornaments.

The mother is a suffering, indulgent and loving soul. She loves her son and he loves his mother but he loves the pub also. Since every drunkard usually invents some justification for his addiction, Shankar also finds one. What drives Shankar every evening to the wine-shop is the injustice and cruelty in the world around him. This is what we call wisdom and ingenuity! As the world always manifests cruelty and injustice in some form or other, it can perennially provide an argument for a man like Shankar to drink.

Soon things come to the expected bad pass when Shankar, who philosophizes with an eye on the bottle, practically sells everything that could be sold in his household. The mother's patience is severely taxed and Paro, a neighbouring girl who loved Shankar, also gets extremely concerned. Thinking that she will be able to teach Shankar a lesson, Paro herself pretends to be drunk and succeeds in provoking him to a point where he beats her mercilessly.

Confident that her performance must have had a salutary effect on Shankar, she tells Shankar's mother all that happened with obvious satisfaction. But they both are sadly disillusioned when at night Shankar returns home drunk as usual. For the first time the old mother loses her temper and restraint and in a violently melodramatic scene she hits her son with her old and tired fists.

His mother's outburst and the fact that Paro becomes suddenly rich—her brother having acquired huge wealth on the death of some distant relative—help Shankar realize his weaknesses and their consequences. So he leaves the village and goes to town in order to turn a new leaf. He gives up drinking and saves what he earns.

This Bengali has let down a host of drinking people in the city by producing "Daag", a picture that vividly depicts the evils of alcohol. Let us hope our Congress rulers do not erect Amiya Chakrabarty's marble statue at Chowpatty. If they do that we lose a competent and talented director, because Congressmen kill the people first and then erect their statues. Nothing which the Congressmen have touched has yet survived and we pray for Amiya's artistic soul.

And the one thought that urges him in his hard and honest life is that he will be able to wed Paro when he returns to the village.

In the meantime Shankar's mother is turned out of her old house by the mortgagee. But making a dramatic appearance in the village Shankar pays off all debts and reoccupies his old house. He then goes to Paro's brother to demand her hand in marriage. Paro's brother, however, refuses to listen to Shankar and taking him to be the same old good-for-nothing scoundrel throws him out of his house.

Once again Shankar starts drinking. His mother gets her last disappointment and prepares to die. Paro rushes to her side and finding that Shankar has no money left even to buy medicine for his mother, she gives him her bracelets. Having got the money Shankar goes to the pub for a small dose but stays on to drink till he falls asleep. When he wakes up, he rushes to his mother who breathes her last on seeing Shankar return.

Now Paro's brother drags his sister away from Shankar's house and arranges a quick marriage for her. After some more melodrama and dragging Shankar arrives just in time to interrupt Paro's marriage. And though he gets beaten to pulp, he succeeds in stopping the marriage and thus defying a whole world of obstacles Shankar and Paro ultimately manage to remain near each other. In the last scene Shankar dashes to ground a liquor bottle as proof of his decision to give up drinks.

FINE DIRECTION

With the exception of photography which is not quite happy, the production values are good. The sets are quite good and suitable. The dialogue is very effective, particularly in the thematic parts. Shailendra's lyrics are good and the music is attractive in parts. A good scenario keeps the tempo fast and Amiya Chakrabarty has done a good job of the direction. His direction is excellent in all emotional climaxes of the story.

From the players, Dilip Kumar, who plays Shankar, gives a sterling performance generally. Excellent in all important sequences, as if conscious of their importance, the boy plays minor scenes with indifference. The same defect is noticed in Nimmi's portrayal of Paro. The girl, however, is superb in important emotional situations and, once at least, she keeps Dilip Kumar standing and gaping. Both Nimmi and Dilip must, however, be more uniform and consistent in their work. Being brilliant in parts and indifferent at other times merely helps to emphasize their insincere approach to work.

Lalita Pawar reaches new heights of emotion as the grief-stricken mother. This fine artiste provides all the tears the spectators want to wash their eyes with. Kanhaiyalal remains stagy and acts and looks funny as a villager. The man is fast wearing out. Leela Misra is quite good while Jawahar Kaul is not at all bad. The boy has rare poise which can be profitably exploited. He also speaks his dialogue very well.

Usha Kiran is the bright bird of the story. In a sympathetic role she does her bit pretty well but she becomes irresistible when she touches the floor with her dancing bells. That woman has sex, art and grace and the picture is worth seeing twice if for nothing else at least, for her superb dance, with song No. 2. The girl gets into one's blood with her youthful effervescence.

In short, "Daag" is fine entertainment without its social purpose intruding on the audience. It is a picture that must be seen by all—men, women and children.

"D A A G"

Producers : **Mars & Movies**
Story & Screenplay : **Amiya Chakrabarty, Rajendra Shankar**
Dialogue : **Rajendra Singh Bedi**
Lyrics : **Shailendra, Hasrat Jaipuri**
Music : **Shankar Jaikishan**
Photography : **V. Babasaheb**
Recording : **J. M. Barot**
Cast : **Dilip Kumar, Nimmi, Usha Kiran, Lalita Pawar and Kanhaiyalal etc.**
Released at : **Roxy, Bombay.**
Date of Release : **11th July 1952.**

Directed by:
AMIYA CHAKRABARTY

OUR REVIEW

"Aan" Draws Unmanageable Crowds!

Mehboob's Magnum Opus Thrills & Entertains!

"Aan" is entertainment with capital "E". The picture is planned and designed only to entertain and because the masses are thrilled by something frivolous if framed in spectacle, the producer seems to have neglected the story and concentrated on colourful grandeur and eye-filling spectacle.

Mehboob has spent a huge fortune on "Aan" and from shot to shot we see the dazzling evidence of good old gold turned into motion picture celluloid.

"Aan" is a milestone in India's motion picture history for several reasons and only Mehboob, a man unconscious of the laws of economics but dimly aware of his destiny, could produce this picture. And during the three years which this mammoth picture remained in production, Mehboob consulted only the Holy Quran as the only text-book for all his reference on art, banking and economics. A scholar of any other book would have lost his nerve long ago and given up "Aan" during the very first year of its production.

"Aan" is a product of faith—an undying faith in God and His Mercy. That is where Mehboob scores over other producers who plan their pictures with worldly wisdom and then fail like earthly creatures. Mehboob seems to conspire with God and rushes to Him five times a day in humble prayer and with these five injections of faith alternating his work, he forgets the cost of his picture and looks only to the consequence.

Mehboob is truly a blind producer but what wonderful blindness is this which gives the man a vision to produce "Aan", a picture that would break the back of a dozen producers together!

"Faith will move mountains", says the New Testament! Here is a little man who has moved a mountain in "Aan", a picture which for its splendour and spectacle dazzles human imagination.

A COCK-AND-BULL YARN

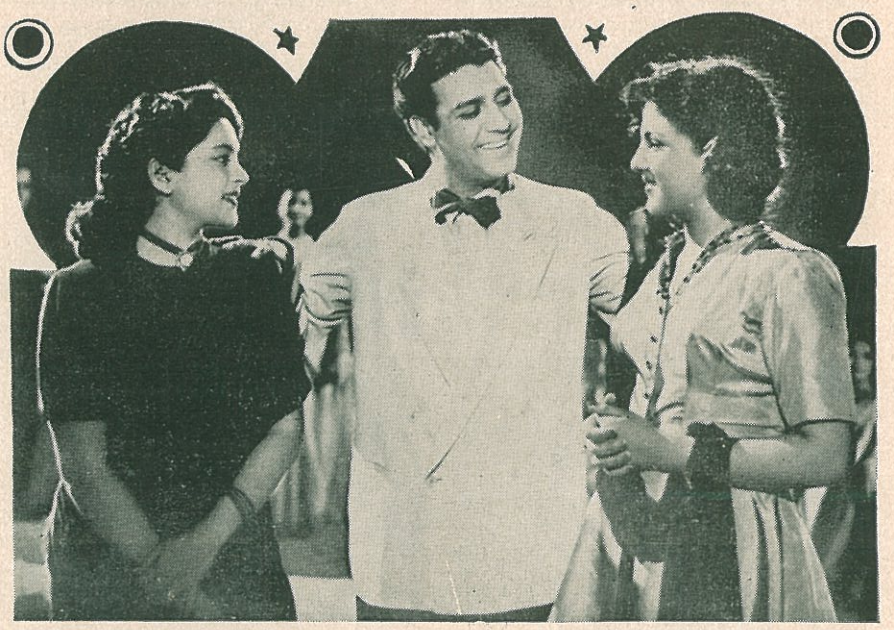
"Aan" has a poor story or shall we say no story? The cock-and-bull yarn, which is presented in the dazzling frame of gold and colour, can hardly be called a screen story.

But Mehboob didn't probably want a theme because he had an idea that colour needed more spectacle than theme to entertain. The story of "Aan" is therefore so much unadulterated fantastic nonsense in which a village lad falls in love with a princess and then dares everything to get her.

It is the usual confusion with a state background of greed, power and intrigue. The ruler of Tamba Raj spits out some weak sentiments about democracy and people's rule. His brother Shamsher Singh and sister Rajshree do not like these sentiments.

Shamsher Singh is the champion swordsman while Rajshree is an aristocratic snob. In the annual tournament, Shamsher Singh challenges one and all to cross swords with him. Jai Tilak, a young peasant warrior, would have accepted the challenge but for his mother who stops him from doing so. He, however, lowers the colours of Rajshree by riding her unruly mare which she alone could ride and control. Jai Tilak takes away the mare as a reward and angers Rajshree. This is taken as an insult by Shamsher who crosses swords with Jai Tilak but Jai's mother interferes again and Jai allows himself to lose the duel.

Mangla, a rustic maiden brought up as a ward by Jai Tilak's mother, loves Jai very intensely and she shouts herself hoarse calling Jai the winner when Shamsher proclaims himself as the winner. The



Even a comedian loses his humour when sandwiched between two women but Agha has got both Nalini Jaywant and Kamal in good mood in "Doraha", a love story directed by Bal Chhabda and produced by Surjit Chhabda for Progressive Pictures.

Karan Dewan in "Jalianwalla Baagh", a Famous Picture, written and directed by Chowdhari.

king now leaves the field and takes to a disguise leaving the State to Shamsher.

While Jai Tilak falls in love with Rajshree, Shamsher fixes his lustful eye on Mangla and pursues her. Rajshree who thrills at the sight of Jai Tilak refuses to warm herself in the flame of love that was lighted within her. The tussle between Rajshree and Jai Tilak goes through the usual manoeuvres between love and tyranny. Mangla in trying to escape Shamsher's lusty intentions jumps from a window and ends her career in the picture. Jai Tilak gradually gets into Rajshree's blood and she allows the shrew in her to be tamed.

Shamsher objects to this and rushes the climax by trying to burn his own sister alive. A final duel with swords leaves the villain dying on the road and Rajshree is saved at the very last second.

THE COLOUR MANIAC

"Aan" has a fast tempo except at a couple of places. It is a picture packed with duels, dances, girls and all that goes with them. The picture is an eye-full to see.

Contrary to expectations, the colour is remarkably good. While some bad long shots are cut sharply to maintain illusion, the close-ups are uniformly good in colour. The photography is beautiful and must have been one long painful labour for the cameraman. Sound is well recorded. A couple of songs are attractively tuned while the dialogue is good throughout.

The art direction of Achrekar is difficult to comprehend. The man seems to be a colour maniac the way he has splashed rainbow colours over everything that came his way. Looks to be an artist in the Hindu Holi mood! Peacock blue on a staircase was perhaps the height of colour hysteria. Achrekar should be kept away from a colour picture. The man seems to be a crazy duck that wants to swim in a lily-pond of paints.

The story did not require much of emotional direction. The technical aspect of the direction is a very painstaking job and a good job done by Mehboob.

From the players, Nadira, the newcomer, makes a favourable impression as the proud and snobbish princess. Considering that this was her maiden appearance on the screen, she could be said to have given a good account of herself. The girl has a personality which can be profitably exploited in quite a few typical roles.

Dilip Kumar does not add to his reputation as an artiste in the role of Jai Tilak while Prem Nath is definitely disgusting as Shamsher Singh. The boy doesn't even know how to speak his dialogue and he blows up his flat and broad nose at the wrong places.

Nimmi gives her usual sprightly performance as Mangla but beyond the bubble of youth there is nothing new in it.

In fine, colour and spectacle are the main attractions of "Aan", which is primarily an entertainer. It is a picture worth filling the eye with.

"A A N"
(Technicolor Print)

Producers:	**Mehboob Productions Ltd.**
Language:	**Hindustani**
Story:	**R. S. Chaudhary**
Dialogue:	**S. Ali Raza**
Songs:	**S. Badayuni**
Photography:	**Faredoon Irani**
Recording:	**Kaushik**
Art Direction:	**M. R. Achrekar**
Music:	**Naushad**
Cast:	**Dilip Kumar, Nimmi, Prem Nath, Muqri, Nadira etc.**
Released at:	**Liberty, Bombay.**
Date of Release:	**1st August 1952.**

Directed By:
MEHBOOB

Starring **: Kuldeep, Shyama, Jawahar Kaul, Majnu, Chand Burque, Amir Banoo and Nayan Tara with dialogue and songs by Santoshi, Music by Vinod and additional songs and dialogue by Aziz Kashmiri. It is an Afsana type picture with Sansar like background with 12 song and dance hits.**

Also offering "Preet ka Geet" with Sulochana Chatterji, Prem Adib, Shashikala, Cuckoo, Badri Prasad, Gulab, for West Pakistan, East Punjab and Singapore etc. Africa with Excelsior Film Exchange, Bombay.

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OUR REVIEW

"Anand Math", Bold, Sincere But Loud!

Orthodox Portrayal Of An Old Tale!

S. Mukerjee deserves to be congratulated for once letting a director do as he pleased. Hemen Gupta is probably the first director who succeeded in confining Mukerjee to his cubicle and did not let him meddle with the picture. May be Mukerjee was frightened by a brother-Bengali who happened to be an ex-terrorist in addition.

Whatever the reason, Hemen Gupta now can not complain of Mukerjee's interference as "Anand Math" bears no Mukerjee touch. It is Hemen Gupta's picture.

As the embodiment of a lofty theme Filmistan's "Anand Math" is a bold and sincere presentation. It seethes with patriotic fervour. To a certain degree it successfully portrays the 1770's purgatory that was Bengal. It manages to give quite a horrible close-up of the British jack-boot which was menacingly striding over this ancient land at that ominous period.

Hemen Gupta tries to emotionalize and dramatize his subject and at places he does succeed in setting fire to the screen with a wild spirit of nationalism which to the today's free Indian might appear chauvinistic. But like other Bengali directors who have come down to Bombay, he also seems to have drowned in the tea cups of a film studio the one distinguishing quality of a Bengali—subtlety.

Instead of making it subtle and piquant, he has made "Anand Math" exhortative and pungent. And these days in anything exhortative people smell Congress. After their past five years' experience with the Congress, people have grown an aversion for two things, slogans and exhortations, since these serve to remind the people of the period of their delusion. Therefore if the declamatory character of the picture had been toned down, it would have proved more effective as well as popular.

The way he has handled "Anand Math" we suspect that Hemen Gupta is more eager to establish himself as a fanatic missionary than as a good director.

SANTANS FOR FREEDOM

"Anand Math" begins with establishing the squalor, starvation and famine of 1770 in montage shots. Frightened by the dual tyranny of nature and administration, people stampede in all directions. Raja Ma-

"ANAND MATH"

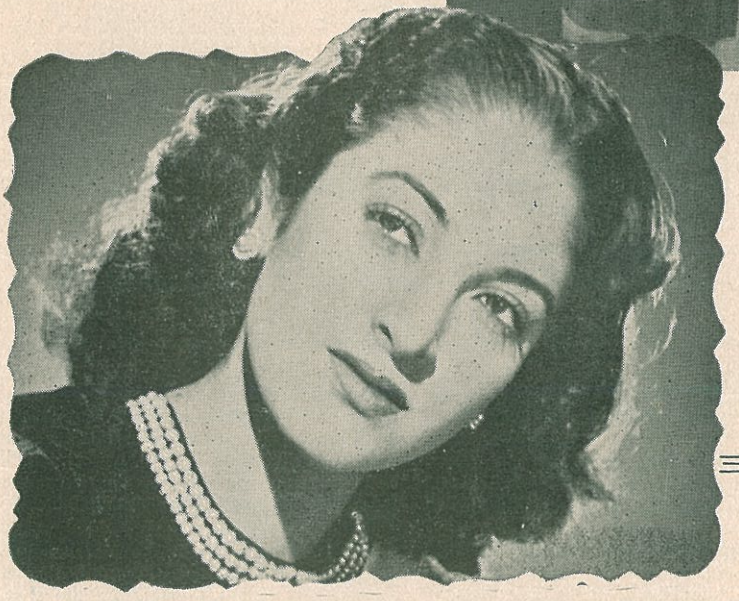
Producers:	Filmistan Ltd.
Language:	Hindustani
Story:	Bankim Chandra Chatterjee
Screenplay:	Hemen Gupta
Dialogue:	Krishna Prabhakar
Lyrics:	Shailendra & Hasrat Jaipuri
Music:	Hement Kumar Mukerji
Photography:	Dronacharya
Sound:	H. D. Mistry
Cast:	Prithviraj, Geeta Bali, Ranjana, Pradeep, Ajit, Bharat Bhushan etc.
Released at:	Krishna, Bombay.
Date of Release :	4th July 1952

Directed by:
HEMEN GUPTA

The law can put a man in prison but not his love! And love has caused more crimes than hunger. Here is Asha Mathur chasing M. Rajan right up to the cell in "Dhuaan", a social theme produced and directed by R. L. Malhotra.

They look frightened when they are pushed to the wall but smile a minute and they are back at the charge. Shyama is in the first plight in "Nishan Danka", a romantic thriller produced by Saroj Pictures.

When a woman aims like that it is time for the man to be on guard. Asha Mathur is in top form as a killer these days and stabs men's hearts right and left in "Dhuaan".



hindra Singh of Padachinha also flees from his palace with his wife Kalyani and child. On the way his wife and child are kidnapped by a band of dacoits-turned-cannibals and he is separated from them.

Swami Satyanand, the founder and organizer of the cult of 'Santans', gives shelter to Kalyani and her child, who manage to escape the cannibals, in his "Anand Math". Satyanand then sends one of his two chief disciples, Bhavanand, to rescue Mahindra who had been arrested by Mir Jafar's soldiers and English officers.

Bhavanand attacks the soldiers and rescues Mahindra who is reunited to his wife and child. Now Mahindra's conscience goads him to join the Anand Math in the service of his country and people. But he is not prepared to leave his wife and child and lead a life of continence which was an uncompromising condition for becoming a 'Santan'.

One day Mahindra's child swallows poison accidentally and faints. Seeing this Kalyani also swallows poison so that her husband could be free to join Anand Math. Thinking them to be dead Mahindra goes away and joins the patriotic army of Satyanand.

In the meantime, however, Bhavanand and Satyanand, arriving where Kalyani and the child lay, revive them with the help of some herbs and while Kalyani is carried to the Math, her child is entrusted to the care of Jeevanand's sister. Mahindra however remains ignorant of his wife's survival.

THE PASSIONATE BENGALIS

In between his frequent militant obligations, Bhavanand gets time to see the woman in Kalyani and begs her to love him and goes to the extent of asking her to marry him. To vindicate his right to deserve this he tells Kalyani that it was he who was responsible for giving her a second lease of life. As he speaks this dialogue, Kalyani determinedly spurns him and realizes the depths to which this 'Santan', blinded by his carnal desire, sinks and so does the audience.

By putting this dialogue in the mouth of Bhavanand, Hemen Gupta drags this character into the gutter and shatters it. We do not know whether the original dialogue is Bankim Chatterjee's or Krishna Prabhakar's. Even if the dialogue is found in the original book, Gupta should have known that Bankim Chatterjee also could make mistakes and as an intelligent person he should have deleted it and not vulgarized a high-sounding character.

The other disciple Jeevanand also begins to show his weak knees and lollops about oppressed by a physical appetite until finally his wife Shanti, who even after being renounced had followed her husband into the Math in disguise, steadies him by reminding that he had taken the 'Santan' vow to remain pure in thought and deed.

Jeevanand and Bhavanand, after respectively being denied physical satisfaction, realize their sins and to atone for them they lay down their lives in a final battle with the English leaving Satyanand behind to whine.

This is the main story of "Anand Math" into which are woven many other things including Swami Satyanand's exhortations, his arrest and escape, Nawab Mir Jafar's debauchery, Shanti's biographical sketch and so on.

Gupta's main fault lies in his almost religious adherence to the book. Since there was no danger of the spirit and essence of the book being lost with a director like Hemen Gupta, he need not have bound himself so rigidly to the book if he wished to make the screen presentation interesting and polished. Gupta sacrifices polish and effect for orthodoxy.

Hemen Gupta's screenplay never makes up its mind whether it wants to tell the story of these rebellious 'Santans' in its political context or it wants to focus attention on the human weaknesses of these 'Santans' in their private lives. This results in a slight deviation from theme, inspite of itself, and a division of the screenplay into two parallel planes both of which remain half-hearted and incomplete.

LOUD AND SONOROUS

Most of the characters in the picture are ill-conceived since they are presented as loud-talking, gesticulating, slogan-mongering humans. This is a wrong portrayal of a band of pioneer-patriots who were men of resolution, action and high ideals.

The most irritating character in the picture is that of Swami Satyanand. Initially the character was conceived on wrong lines by the director but to top it Prithviraj has shouted this character to death. He orates like he did in Sikandar and at one place he even harangues in exact imitation of Pandit Nehru. Gupta made a mistake in giving so much talk and in such a loud tone to Prithviraj but then very few directors know how to handle Prithviraj. In fact the only director who knows how to handle Prithvi correctly is his son Raj Kapoor—the son being a father of the father.

It was also a mistake to finish the picture on a triumphant note, since presumably all the insurgents were ultimately crushed. There couldn't be a better ending for "Anand Math" than the scene in which Shanti in a symbolic twilight looks for her husband among the vast heap of corpses with a flaming torch in her hand. The addition of the martial notes of the English bugle echoing in the background and disturbing the deadly silence of the battlefield would have effectively told the tragedy of the first martyrs in India's fight for freedom.

However, inspite of the above criticism, as we said before, Hemen Gupta succeeds in investing his picture with a valiant nationalistic spirit and probably that is all he wanted.

The production values of the picture are quite good. Sets are not so bad though Mir Jafar's palace looked a little better than Mongini's dining hall. Dronacharya's photography is brilliant. His palace scenes could have been better illuminated. Recording, however, is pretty bad. Lyrics, dialogue and music help the theme well.

Prithviraj as Satyanand does very well when he is not shouting. Geeta Bali as Shanti and Ranjana as Kalyani both impress. While Pradeep as Jeevanand is not bad Ajit didn't try to feel his role of Bhavanand.

In brief, Filmistan's "Anand Math" is an earnest representation of the first kick India administered to the greedy and imperialistic British and though it lacks polish it has the pith.

OUR REVIEW

"Aandhiyan" Deserves A Visit But Not Venice!

Chetan's Abortive Attempt To Become Pudovkin!

Nav Ketan's "Aandhiyan" shows how a director lacking sense of drama can spoil a picture and nullify the good work of the rest of the entire team. Chetan Anand had a good, though old and whiskered story to work on, one of India's best cameramen to shoot it, a competent recordist, fairly good artistes, appropriate dialogue, quite a pleasant music, realistic sets and practically all the best of facilities at his disposal which any director could want in the world.

And yet he is only able to give in "Aandhiyan" a tragic drama which does not even mildly scratch one's heart.

The trouble with Chetan, it seems, is that he wants to become a Pudovkin in a hurry and he seems to think that inspired direction lies in weaving an intricate web-work. He tries to be an experimentalist and treads in such fields where even angels would show better judgement.

To quote an intance, for the first time on the Indian screen he carries cross-cutting to the sphere of sound also and goes to the extent of stopping the stream of a song. One particular song in the picture is abruptly choked off to give way to a musicless cut-shot and is then jolted back into earshot with the reappearance of the singer on the screen. This so-called realism in synchronization of sight and sound only succeeds in completely mutilating a gay song and appears jerky and jarring at best. Chetan would do well to confine such experiments to his Motion Picture Arts Academy on a theoretical

"AANDHIYAN"

Producers : Nav Ketan
Language : Hindustani
Story : Chetan Anand & Hamid Butt
Scenario & Dialogue : Chetan Anand
Songs : Narendra Sharma
Music : Ustad Ali Akbar Khan
Photography : Jal Mistry
Sound : Robin Chatterji
Cast : Nimmi, Dev Anand, Kalpana Kartic, Durga Khote, K. N. Singh, Protima Devi etc.
Released at : Liberty, Bombay.
Date of Release : 27th June 1952.
Directed by : CHETAN ANAND.

level and leave the public alone seeing that people do not pay hard cash to witness the frantic efforts of a director to seek recognition by being different.

Chetan Anand made another unhappy decision when he took upon himself the responsibility of writing the screenplay. By giving it an arbitrary treatment, with an obvious attempt at effectiveness through complexity, he has robbed the story of all the potential drama in it and turned the whole show into, though good-looking, a cold and frigid design.

THE OLD, OLD YARN !

Ram Mohan, a young and handsome lawyer, falls in love with Janki, the daughter of a neighbour Din Dayal. Ram Mohan gets extremely impatient and calls his mother, who was away, to begin negotiations for his marriage, with Janki.

Young Rami, the niece of Ram Mohan's clerk, gets a shock when she discovers that Ram loves Janki. By a queer conspiracy of circumstances she had been led into believing that Ram loved her. She swallows her grief and pretends to be happy.

Ram's mother goes to Din Dayal's house and settles a marriage between her son and Janki. Soon follow the festivities of the engagement ceremony and a whole locality is shown mad with joy just because Ram and Janki are slowly making their way to a common bed.

But all this feverish gaiety comes to an abrupt end when Janki's mother collapses due to sickness. The marriage is postponed and Janki's mother enters a sick bed. Din Dayal hasn't enough money so he tries his money-lender, Kuberdas, to raise some funds. But Kuberdas is already furious with Din Dayal, because of his daughter's engagement to Ram Mohan. Kuberdas had given all the previous loans to Din Dayal as an investment towards a matrimony between himself and Din Dayal's daughter, though without ever specifically expressing it.

So instead of giving a further loan to Din Dayal he presses for the return of old loans along with the interest and threatens legal possession of all property. Din Dayal is helpless. Kuberdas suggests him a way out of his helplessness. Din Dayal recoils under this vulgar tyranny and drives out Kuberdas's servant who conveys the message.

Janki witnesses all this and for the sake of her distressed parents, making a sacrifice of her love and happiness, goes to Kuberdas and offers herself in marriage if he would give her father the required loan and not harass them. An ancient situation! Kuberdas's eyes pop out with sheer satisfaction.

When she goes home she finds her father sunk in a chair, already aware of what she had done and wondering at his ironical fate. Ram also comes to know of this and holding Din Dayal responsible uses cruel words and humiliates Din Dayal further.

The whole place now rings with the news of the forthcoming marriage between Kuberdas and Janki. Ram tries to dissuade Kuberdas but only succeeds in making him more adamant.

Now Rami and Ram Mohan start a regular agitation in the town against this unholy marriage between a vicious and aged moneylender and a young and innocent girl, a victim of poverty. This campaign gathers momentum and people, men and women, begin a regular satyagraha at Kuberdas's door.

All this does not deflect Kuberdas from his decision and trampling over a hundred hearts he finally gets married to Janki and brings her home.

On the other hand dozens of people in town are only too eager to put a knife into Kuberdas's stony heart but something or the other stops them. Ram Mohan, however, keeps practising at a knife and confides in Rami his intention of killing Kuberdas. But Rami steals a march on Ram Mohan and conveniently stabs Kuberdas as he swoops upon Janki to satisfy his carnal hunger.

Janki returns home to find that her mother is dead and her father has become insane.

And now comes the usual court scene with Rami as the accused and Ram Mohan as her counsel. Some lengthy and moral arguments are flourished in the court but Rami does not wait for the court's verdict and commits suicide right in the prisoner's box. The story ends on the flaming pyre of Rami.

CONFUSED AND LOST

This was the story material at Chetan's disposal. Instead of developing it along simple psychological lines he got himself lost in a maze of technique of presentation. And he completely fails to develop the story and exploit its drama, with the result that all the sympathetic characters and situations in the picture fail to impress the audience.

Chetan's main fault lies in his lack of proper understanding of drama. All the dramatic situations in the picture are either forced or exaggerated. For example, what was the necessity of showing the festivities centring round the engagement of Ram and Janki to such a great length and building them up to a frenzied climax only to bring the whole affair to an abrupt anti-climax by collapsing Janki's mother? This entire sequence appears obtrusive in spite of all the technical fripperies.

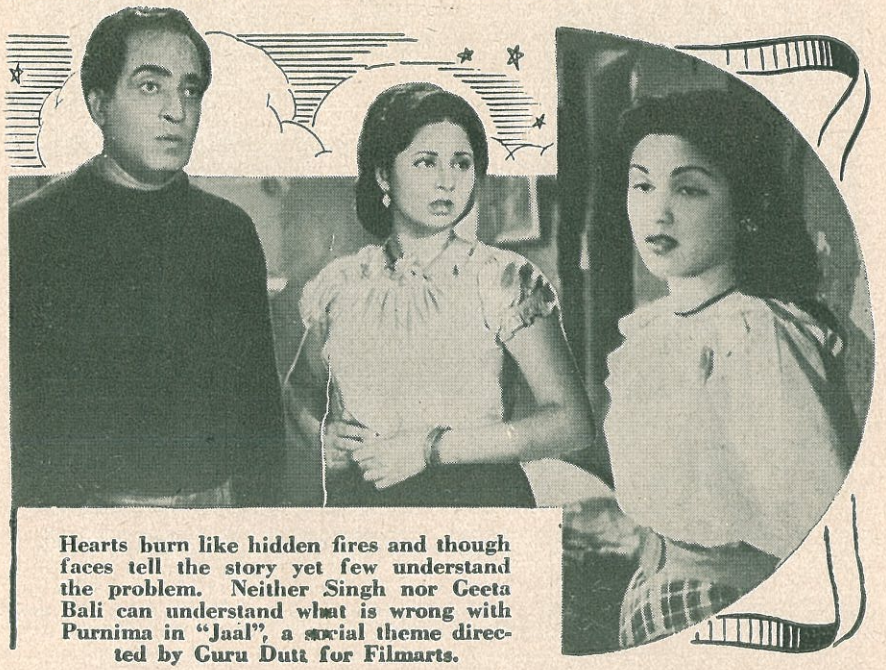
Another instance is Nimmi's character, the method of whose presentation is imposed and insipid and retards whatever little tempo the story generates. Similarly, the scenes of satyagraha, when some people spring up from nowhere, start beating their chests and displaying their tonsils, only earn the laughter of the audience.

The picture is rich and impressive in production values. The sets are realistic. Jal's photography is expert and is a treat to the eye. Chatterji's recording is an important contribution to this picture's technical success.

The screenplay is faulty and largely responsible for the failure of the picture. Dialogue is quite good. Ali Akbar's music, though not likely to be popular with the masses, is yet pleasant. Lyrics by Narendra Sharma are beautiful.

Nimmi as Rami gives her usual good performance. Dev Anand also acts well. Kalpana Kartic does not record any improvement upon her "Baazi" performance, though she looks much prettier. For that she could well thank Jal Mistry. Durga Khote as Ram's mother suffers from lack of proper character handling. This woman cannot get the stage out of her blood and she won't go out of the screen either. K. N. Singh gives a really fine performance in the role of the lusty, greedy Kuberdas. Rest of the performances are not bad.

In the final verdict, Nav Ketan's "Aandhiyan" certainly deserves a visit but not Venice.



Hearts burn like hidden fires and though faces tell the story yet few understand the problem. Neither Singh nor Geeta Bali can understand what is wrong with Purnima in "Jaal", a social theme directed by Guru Dutt for Filmarts.

OUR REVIEW

"S. S. Boobla Boo" Tragedy of Santoshi's Errors!

Stupid And Boring Stuff All Round!

Santoshi Productions' "Shin Shinaki Boobla Boo" is just a tragedy of Santoshi's errors. The picture offers nothing except some crude tragedy and uncouth humour.

Forgetting that he is good only at transparent comedies, Santoshi tried his hands at tragedy and, it seems, burnt them. The trouble with our directors is that they want to be called versatile. And in their attempts at versatility they simply end up at stupidity. This is what happens to Santoshi in this picture when he forgets the reasons for his past success and seeks success in a new direction.

The story begins when Shin Shinaki is a little girl with a plump mother and a lame father. One day Shin and her mother Sumaiti, as usual, go to sell flowers but a vicious rich man in town traps Sumaiti to dishonour her. The young Shin rushes to her home and returns with her crippled father and though her father succeeds in rescuing his wife from the clutches of the wicked Taish, he loses his life in the process.

In this place where the law seems to slumber and wake up at its own sweet will, Shin and Sumaiti return home to mourn the death of Shin's father. But with desire still burning in his heart Taish pursues them here also and once again attempts to forcibly possess Sumaiti but succeeds only in dispossessing Sumaiti of her life.

Shin, bitter and orphaned, attempts to kill Taish the same night but fails in her childish attempt and gets imprisoned for ten years by a suddenly awakened law. Shin vows to keep a wound on her body unhealed until she has killed Taish and avenged her parents.

COUNTESS MONTE CRISTO

During ten years the little Shin grows into a young woman within the four walls of the prison. Even the physical tortures, ill and scant food and the stale air of a dungeon couldn't stop Shin from collecting lot of flesh on her short body. After the completion of her sentence she comes out of jail and starts looking for Taish. She goes to the house where Taish lived and comes across two stupid characters, Taytoo and Haoo, who were now occupying that house. Shin is disappointed to learn from them that Taish is dead.

She however comes to know that a son of Taish still walks the earth. She immediately decides to find and kill this son as to fulfil her vow by killing the sinner's son at least if not the sinner himself.

Her search for Taish's son takes her to a religious 'Math' where she learns about 'Chiang' a famous astrologer, from whom, unlike the Formosan Chiang Kai Shek, the past, present and future are supposed to hide nothing. Eagerly she joins the Math as one of its inmates in the hope that she will be able to learn the whereabouts of Taish's son from Chiang when he visits the Math.

Before joining this Math, however, Shin falls in love with a bandit Boobla Boo. This Boobla Boo thinks that the 'pounds of flesh' that he loves would adorn a bandit's cave better than a Math. So one day in the right royal fashion of a Ghori or Ghaznavi he attacks the Math and after committing all possible vandalism carries Shin away with him.

BANDIT CHARMING

At the bandit's colony, the chief bandit expresses his wish to requisition Shin for himself. Boobla knows that his chief usually means what he says. So he quickly and quietly escapes from there along with Shin.

Shin is refused entry into the Math until her bandit-lover brings back the 'Chhatra' he had robbed from the Math. Thereupon Boobla immediately undertakes a perilous journey to the bandits' colony and defying pythons, overcoated gorillas and erstwhile fellow bandits he brings back the 'Chhatra' to the Math and enables Shin to re-enter the Math.

Now the Math begins preparing for the sacred festival, when the astrologer Chiang is expected to appear there. Shin eagerly awaits his arrival. She tells Boobla how she expects to learn all about her enemy's son and how she is going to kill him to keep her promise. Boobla promises to help her in this and goes out to sharpen a knife.

When Chiang visits the Math, without much ado he tells Shin that the person upon whom she intends to take revenge is none other than her lover Boobla.

Shin, of course, can not bring herself to stab her bandit charming with her own hands and so she finds a solution in a pinch of poison. When all this truth dawns on Boobla he hastens to thrust the sharpened knife in Shin's hand and then drives its blade into his guts. That ends the tragic tale of a latest pair of lovers who seek immortality through Santoshi.

What we wonder at is why Santoshi had to create a special culture and civilization as a background against which to tell this simple love story. He could have as well found a Shin and a Boobla in an Indian village or town and saved himself from adding to the already congested map of the world, apart from saving his financiers some money.

BALLOON PUNCTURED

Santoshi fails to deliver the goods because he is no story-teller. For him the story has always been a necessary evil on which to base his more important structure of songs, dances and comedy. But, since this time he tried to combine serious story-telling with his usual stock of entertainment he missed his footing and tripped. The tragedy in the picture makes one laugh with its obvious overtones and the comedy simply turns one sober with its cheap crudity.

The sets are quite good provided one does not ask about the place or period to which they belong. Recording and photography are not so nice. Music is the same old note heard so often from one and many.

Terror makes a woman embrace a man otherwise she would like to put a tantalizing mile between the two. While a man likes love to be a wrestling match, a woman prefers it to be a fencing duel. Watch Nita and Balraj Sahani at the game in "Akash", a social theme produced by K. A. Abbas and directed by Manmohan Sabir.

While songs by Santoshi are his usual stuff, his dialogue is common and boring.

Ranjan as Boobla suffers from his usual handicap of an unsympathetic face and looks stiff in a role which offers him more speech than action.

Rehana as Shin does pretty well and looks also attractive. Sadhona Bose looks like a wrestler. Tiwari manages to be hideous both in looks and work. Mumtaz Ali and Radha Kishan bore to death. Tabassum, as usual, behaves like a woman and not a child.

In short, "Shin Shinaki Boobla Boo" was meant to be Santoshi's usual balloon with lot of laughing gas but this time it has a big puncture in it.

"SHIN SHINAKI BOOBLA BOO"

Producers :	Santoshi Productions
Language :	Hindustani
Story :	Ramanand Sagar
Screen Play :	Deban Mukerjee
Dialogue & Songs :	Santoshi
Music :	C. Ramchandra
Photography :	L. N. Varma & P. C. Sinha
Sound :	T. K. Dave & L. J. Bhatt
Cast :	Rehana, Ranjan, Veera, Baby Tabassum, Radha Kishen etc.
Released at :	Minerva, Bombay.
Date of release :	27th June 1952.

Directed by :
SANTOSHI

OUR REVIEW

A Nawab And His Money Are Soon Parted !

" Usha Kiran ", A Monument Of Stupidity !

We know it is ungracious to complain about the dead but at the moment we can not help remembering Sardar Patel with certain uncharitable thoughts. We simply do not understand what grudge against us actuated him to wage a war against the Princely Order in India. If he had not pushed around Their Highnesses too much they would have remained content with entertaining themselves in their states and not turned their attentions to the film industry.

Had it not been for Sardar Patel, it is just possible that His Highness The Nawab Sahib of Kurwai might not have extended his patronage, supervision and pencraft to Malwa Productions' "Usha Kiran" and thus saved our posteriors from a few sporadic blisters.

"Usha Kiran" is just the kind of picture where one needs herculean efforts to coax his bottom into the seat as some thousands of feet of stinking celluloid is released on the screen.

To say that "Usha Kiran" is a grand monument of sheer stupidity is to employ euphemism. Since the credits refuse to tell us who actually produced and directed this picture, our grievance is naturally directed against its patron, supervisor and storywriter, The Nawab of Kurwai, who cheated us into buying a few blisters on the seat of our pants in the name of entertainment.

We also refuse to make allowance for the alleged truncation of the picture due to the sad and sudden death of Mazhar Khan, because in the picture his work appeared to us as almost complete. Even if Mazhar Khan had been allowed a further lease of life by the Almighty to stand before the camera for a few more shots, we do not see how it could have changed the quality of a picture which is stupid in every frame.

We welcome the Princely Purses into our industry, which needs them badly, but we don't think it would be too much to expect them to at least hire good talent and intelligence. If Nawab Sahib expects to be congratulated only because he lavished some money, which he didn't have to sweat to earn, he should look to other quarters.

RICHELIEU'S COURIER

The story of "Usha Kiran" is about one Captain Kiran who is assigned by his King to carry certain important documents to Vir Kumar, the King's brother, who is the governor of Tajgarh.

The province of Tajgarh is constantly threatened by an army of rebels led by one Ranbir. Ranbir is waiting for an opportune moment to attack Tajgarh and take over its rulership. Ranbir somehow comes to know that a secret document is being carried to Vir Kumar. So he sets his hounds to find out this courier and intercept the message. Among others, Ranbir's girl, Beli, is also sent out on this job. But instead of capturing the documents from Kiran she loses her heart to him.

Kiran on the other hand, while journeying to Tajgarh, falls in love with Usha, a girl whom he meets on the way. But Kiran doesn't get much time to indulge in a regular love affair, as every now and then attempts are made on his life. In one such attempt Kiran gets wounded and sinks into a river from where he is picked up by an unknown saviour.

Soon he collects enough strength to resume his interrupted journey. While in a restaurant he is spotted by his mother from whom he was separated for many years. Fearing that the people around might discover his identity Kiran declares that he is not her son and goes away leaving behind a crying mother.

Some of the rebels witness this scene and arrest the mother. Subsequently Kiran also gets arrested when the rebels raid and pillage a village. Ranbir, the rebel leader, comes to know that the King's courier is also among his prisoners. So he gets all the prisoners lined up and orders Kiran's mother to point out her son. She refuses to do so. And as Ranbir begins to whip her, Kiran rushes out to defend his mother and gets captured and the documents are taken away from him.

The next day Kiran's eyes are blinded and his mother dies of shock. All this proves too much for Beli who loved Kiran quietly. She steals into Ranbir's bed-chamber while he is asleep and puts him to eternal sleep with the help of a dagger and then helps Kiran and Usha, who also was a prisoner, to run away.

BLISTERS ON BOTTOMS

Ranbir's next-in-command finds out all this and shooting down Beli hurries to Tajgarh with the documents and impersonating Kiran gives Vir Kumar some misleading information regarding the movements of the rebel troops. But before he can succeed in sabotaging Vir Kumar's armies, Kiran appears in Tajgarh, proving that the whole blinding business was just fake and in an all-out fight kills the impersonator. In the bargain he gets a decoration on his shoulder and Usha in his arms and we get blisters on our bottoms.

To be fair, we must admit that we followed this story from the printed synopsis and not from the picture which was as unintelligible to us as Esperanto.

The picture is stupid and incoherent beyond description. It is reported to have been directed by more than one person. Anyway, all those who directed it only seem to have added touches of stupidity to it.

Nawab Sahib's money has provided huge sets and other facilities but this doesn't increase the production values of the picture one bit. All that can be said about photography is that it did succeed in achieving visibility on the screen. Recording is bad enough. Music is obnoxious, lyrics and dialogue silly.

In a picture as rotten as this, it is difficult to assess the work of artistes, who inherit the general brand of incompetence from the picture itself.

Nimmi and Geeta Bali look ugly and their acting does not sustain any interest. Altaf is just goosey and looks a comic figure in a military uniform. Mazhar Khan, however, did well in his last performance on earth.

In short, "Usha Kiran" is a worthless picture and the only good it can do is to push up the sales of soothing ointments.

"U S H A K I R A N"

Producers:	Malwa Productions.
Language:	Hindustani
Story:	H. H. The Nawab Kurwai
Lyrics:	Anjum Pilibhiti etc.
Dialogue:	Kamil Rashidi
Music:	Hanuman Prasad
Photography:	Purshottam Divacha
Cast:	Nimmi, Geeta Bali, Mazhar Khan Lalita Pawar, Altaf etc.
Date of Release:	20th June 1952.
Released at:	Super, Bombay.

Finalised by:
JAWAD HUSAIN.

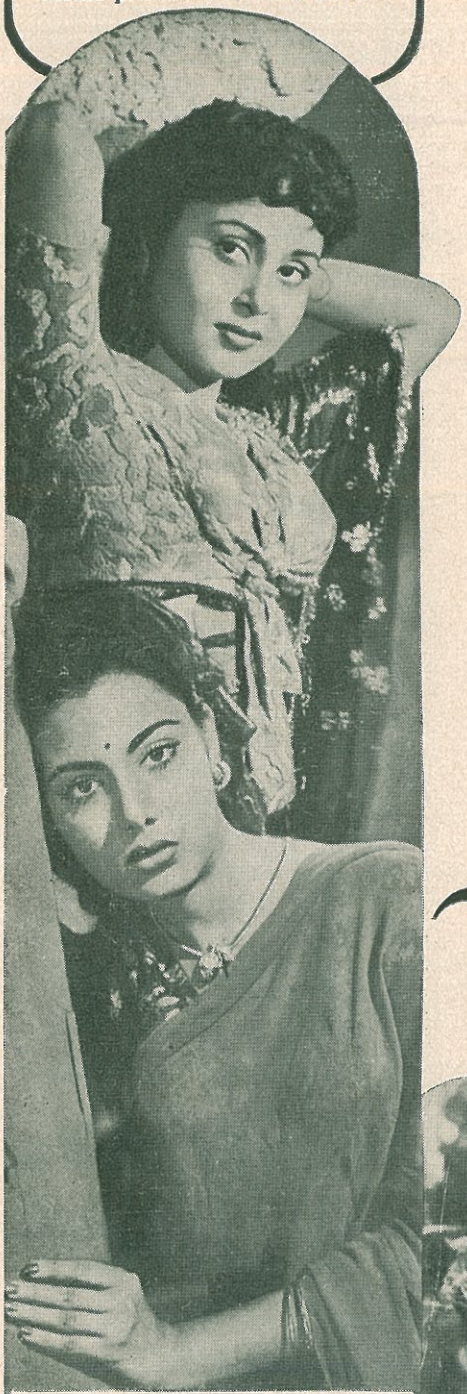
★ ★ ★

OUR REVIEW

"Madhu Raati", Poor Production With Mass Appeal!

Poor Direction Kills Domestic Theme!

God gave every woman a different charm and thus gave danger a different definition every time. Here is a new danger Smriti Biswas in "Hamdard", a social theme produced by Asha Biswas.



Their souls dry up when their hearts get crushed and then they look at life with sad and wistful eyes. Watch Nimmi in this mood in "Hamdard" and give her sympathy if not your heart.

Chhaya Matrika, an independent film unit, has attempted to present a simple story of the revolt of a modern youth, who defies his parents and marries the girl of his own choice in "Madhu Raati"—a Bengali picture, which though it has no outstanding production values, has yet some mass appeal because of its familiar domestic drama.

The story is based on Falguni Mukerjee's widely read novel. It is a hackneyed story in plot and design but it could have been made an absorbing human drama had those, who were responsible for the scenario and the direction, had some dramatic sense and imagination. "Madhu Raati" has therefore become a spineless stuff without any dramatic intensity or emotional heights.

The director seems to have done very little for the picture. The human drama seems to have been left to the artistes themselves without any direction and they seem to do the best of a bad job. The marriage between Amit and Shukla is the keynote of the drama and one expects a full and logical development of these two basic characters. They are, however, badly neglected and the character of Gautam, the younger brother, is given a lot of undue importance. And even this character has not been properly developed to dramatize the story. It is very surprising that Shyam Das, who has made a name by directing "Swayam Siddha" in Hindi, should have shown bankruptcy of intelligence and given us such a poor exhibition of his talent with his very second picture.

A MARRIAGE TANGLE

Mahesh Mukerjee has a decent job and two sons—Amit and Gautam. Amit is an engineering student in Calcutta and Gautam goes to school. Gautam loves his brother very deeply and fancies himself as Lakshman and Amit as Ram.

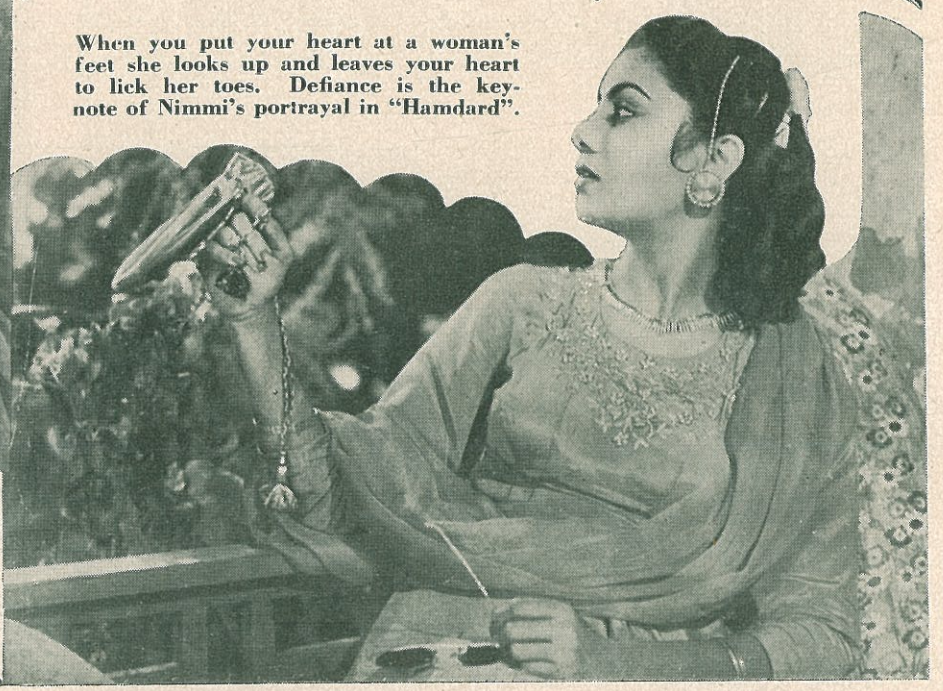
It is a happy family but Mahesh Mukerjee has an ailing wife, who can only be attended by little Gautam. To improve this situation, Mahesh decides to get his son Amit married to Nilima, the daughter of his friend Deben.

One day Deben and his family pay a visit to Mahesh's house to see his ailing wife. They are moved by her helpless condition and decide to leave behind Nilima with Mahesh inspite of his objection. Gautam and Nilima look after the old lady and she begins to feel better.

Gautam at first does not like Nilima as she was a town girl. But seeing his mother getting better with Nilima's nursing, he ultimately becomes very friendly with her. From Gautam, Nilima learns many things about Amit and actually falls in love with him without seeing him in person and dreams of future happiness. When Amit returns home he refuses to marry Nilima, as he had already promised to marry another girl of his choice. This enrages his father, who threatens to disown Amit and throw him out of the house.

Inspite of this threat, Amit marries Shukla and brings her home and asks his father's forgiveness and blessings. But the old man does not accept them. Even Amit's mother has to suppress her love for

When you put your heart at a woman's feet she looks up and leaves your heart to lick her toes. Defiance is the keynote of Nimmi's portrayal in "Hamdard".



her son and sternly declare that she was a wife first and then a mother. Left with no alternative, Amit leaves the place with his wife and takes up quarters elsewhere. Shukla feels hurt at her welcome but what affection she misses from her husband's parents she gets from Gautam, her little brother-in-law.

Angry and frustrated Nilima becomes jealous of Shukla and decides upon revenge. Her parents also start spreading scandalous rumours about Shukla's character and her parentage. One day at the instigation of Nilima, Ajit, her boy friend, visits Mahesh and casually tells him that Shukla was a spoilt girl and that she had no caste, creed or religion. This shocks Mahesh's wife and once again she takes to a sick bed. She becomes seriously ill and when Amit learns about this, he sends for an eminent doctor from Calcutta. Shukla forgetting all the insults demands her rights to serve her sick mother-in-law. Mahesh is upset over all these happenings. He tries to obstruct Shukla and warns her that she has no right to serve her mother-in-law. Shukla defies all objections and forcibly enters the house and takes charge of the ailing mother-in-law. Subsequently Mahesh learns that Dr. Choudhury who was treating his wife and who refused to accept any fees was Shukla's own maternal uncle. He also comes to know that Shukla's father was a well known national leader who had sacrificed everything in the service of the country.

In the meantime Ajit approaches Mahesh and apologizes for spreading false rumours about Shukla at the instigation of Nilima. Mahesh realizes his own mistake and reinstates his son and daughter-in-law Shukla in his affections. Its ends well.

All the artistes suffer because of the limitations of the story. And yet Kamal Mittra, as Mahesh Mukerjee, gives a very dignified and convincing performance. Chhaya Devi also does well as the woman who is cruelly tossed between loyal wifehood and loving motherhood. Samar Roy, as Amit, gives quite a good account of himself. Gitasree, as Nilima, and Supriya Banerjee, as Shukla, are both impressive in their respective roles. Anil Kumar, the juvenile star as Gautam gives a delightful performance inspite of overtones at several places.

The production values are dreadfully poor, sound and photography being average. The songs are not so bad. The direction lacks both intelligence and imagination.

"Madhu Raati" is an all round poor picture in story, presentation and direction. Its only point of recommendation is its domestic theme which has some basic emotional appeal to the masses.

"MADHU RAATI"

Producers :	**Chhaya Matrika**
Language :	**Bengali**
Story :	**Falguni Mukerjee**
Music :	**Profulla Chakraburty**
Photography :	**Tarak Das**
Recording :	**Manas Mukerjee**
Cast :	**Chhaya Devi, Supriya, Gitasree, Kamal Mittra, Samar, Anil Kumar & others.**
Released at :	**Minar Cinema**
Date of Release :	**6th June 1952.**

Directed By :
SHYAM DAS.

OUR REVIEW

Is "Hana Bari" A Bengali "Nagina"?

An All Round Poor Motion Picture!

Bengal has been a land of magic and mystery. And because magic is a dead art these days, Bengalis seem to have turned to mystery for entertainment. They could, however, afford to be a little bit original in their new choice seeing that almost every Bengali romance printed on paper can be called a mystery thriller and as such provides new material for a motion picture. With so much ready-made local material in hand it was really not necessary for the producers of "Hana Bari" to seek inspiration from Pancholi's "Nagina" produced in Hindi.

Premen Mittra, a noted Bengali writer, has written the story of "Hana Bari". He gives us nothing new because what he gives us we have seen before and he himself could not have missed it too. Let us merely state that the story of "Hana Bari" is quite a lot like the one in "Pancholi's "Nagina", a popular box-office hit, with a few situations twisted and a few more added. The original touch about "Hana Bari" is that Premen Mittra himself directs the picture and though the director has been partly successful in creating an eerie atmosphere, the story keeps crying for a number of action sequences which are disposed of with talking situations. All this proves only a bad scenario, lacking development of plot and imagination.

It is all around an old dilapidated house outside Calcutta. This lonely house is believed to be haunted and no one goes near it even during the day. Jayant, a young man, stranded at night due to car trouble, comes to this haunted house for shelter and he is attacked by a fierce gorilla-like animal. Somehow he escapes from this horrible experience and knocks on the first door that he sees half-a-mile away from the haunted house.

Srimanta, an artist, opens the door. Jayant narrates his frightening experience but Srimanta is not impressed by his story and they decide to report the matter next morning to Mr. Sen, the Police Inspector, who was personally known to Srimanta.

The police inspector hears the story but shows no interest and he himself gives them some more information about the haunted house. While the Inspector is narrating the story, a beggarly tramp also listens.

His curiosity aroused, Jayant wants to buy the haunted house but learns that it has already been sold to some one from Burma, who was already living there with his two nieces, Lalita and Namita.

With so many people interested in a haunted house, things begin to happen and when things begin to happen in and around a haunted house people kill, scream, faint and do all sorts of other gymnastics. Every one reading mystery thrillers knows all these happenings and a school boy would have willingly supplied a few situations to Premen Mittra to illustrate the numerous talking interludes found in "Hana Bari".

And because mystery usually goes hand in hand with crime and because most of the world's crime is committed in pursuit of money, the haunted house in "Hana Bari" must also contain a treasure vault which men must seek and in seeking create crime and mystery. And because a young woman can hold fear in her big eyes longer than a man, we have two in this picture one of whom is, of course, romantic.

All this and nothing more happens in "Hana Bari" till the beggar turns out to be a detective and the criminal blows himself out of this world with a little dynamite.

Dhiraj Bhattacharjee in the role of the tramp practically steals the show with a good performance and a clever make-up. Gautam Mukerjee as Jayant and Bepin Mukerjee as Srimanta make a poor show, while Biren Mittra does nothing. Pronati Ghosh, as Lalita, and Nimita Chatterjee, as Namita, provide walking decorations.

The production looks cheap all round even though Bejoy Bose has given a good haunted house and Anil Gupta has maintained the mood of the story by suitable photography. The background music is not bad.

Though there is nothing new in "Hana Bari", it is still likely to appeal to the masses who usually like thrillers though this one does not even stretch one's imagination because the writer-director did not stretch his.

"HANA BARI"

Producers :	**Mitrani Ltd.**
Language :	**Bengali**
Story :	**Premen Mittra**
Music :	**Pabitra Chatterjee**
Photography :	**Anil Gupta**
Recording :	**J. D. Irani**
Cast :	**Dhiraj Bhattacharjee, Pronati Ghosh, Namita Chatterjee, Gautam, Bepin & others.**
Released at :	**Uttara, Cinema.**
Date of Release :	**13th June 1952.**

Directed By :
PREMEN MITTRA.

LOOK-OUT FOR

RANJAN

THE LAUGHING CAVALIER

IN

Vikas Productions'

NISHAN DANKA

A Dashing-Romantic-Action Drama !

Co-Starring

SHYAMA

JEEVAN

HARI SHIVDASANI

&

BABY TABASSUM

Directed by

JAYANT DESAI

Music

VASANT PRAKASH

Songs

HASRAT JAIPURI

RAJA MEHDIALI KHAN

Dialogue

TEJNATH ZAR

DISTRIBUTORS :

Bengal :	Bombay Pictures Corp., Calcutta.
C.P.C.I. :	Nagin Pictures, Bhusawal.
South :	Sri Siva Kumar Pictures, Madras 17.
Overseas :	International Film Distributors, Bombay 2.
Sind & Baluchistan :	Film Exchange, Karachi.

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OUR REVIEW

"Puyal" Taxes Human Sanity!

The Worst Picture In Recent Times!

Birds of a feather flock together. This is as true of human beings as of birds. Pran has found in Veera a mate in "Sanskar", a domestic theme of V. M. Vyas.

The producers of "Puyal" evidently think that the world is packed with fools and they are the wisest guys living on this planet. If we don't give them the benefit of this doubt then those who produced "Puyal", after seeing what it is, must be labelled as congenital idiots. How else can the following story be explained in the 20th century?

Rich and young Raghuvir, returning from a cricket match with his friend Balu is overtaken by a storm. In spite of the violence of the storm, his car gently pushes against Meena, daughter of Ramanandam Pillai, a catechist who delivers discourses on the Ramayana. That is their first meeting with the God of Wind presiding.

On assuming control of his vast estate, Raghuvir is planning his future when he receives an invitation to preside over the anniversary celebrations of the high school in his home town. The pupils enact "St. Philomena", with Meena playing the title role. Raghuvir presents her with a cup in appreciation of her excellent performance. Losing his heart to her he devises ways and means of meeting her time and again without her father's knowledge.

Raghuvir proceeds to England for higher studies after pledging his troth to Meena that he would marry her on his return. He ignores the subtle hints dropped by his sister Lakshmi that he should marry her daughter Padma. The marriage does take place in spite of all the social inequalities between the man and the woman and in spite of the protestations of the sister. Defeated in their object Lakshmi and Padma plan to bring about Meena's downfall. Raghuvir visiting Bombay for a cricket match gives them the opportunity when they brand Meena's father a thief, try to poison her year old daughter Usha and ultimately succeed in driving her out of the home. Meena's father dies and she is cast upon the wide world like an orphan in a storm.

PUYAL
(Storm)

Producers:	**Pelican Pictures**
Language:	**Tamil**
Screenplay:	**C. J. Cherian**
Dialogue:	**Kalaimani & Karmayogi**
Music and Lyrics:	**P. S. Divakar & S. G. K. Pillai**
Cast:	**M. V. Rajamma, G. M. Gulzar, R. Lakshmidevi, S. Sakunthala, G. M. Basheer, M. V. Raju etc.**
Released At.	**Paragon, Madras.**
Date of Release:	**1st August 1952.**

Directed By:
G. VISVANATH

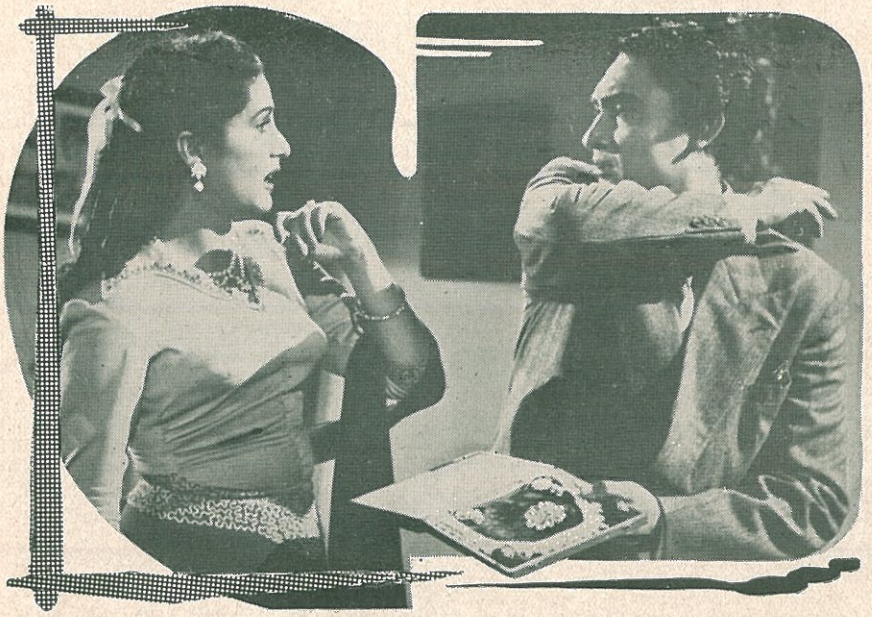
Meena loses her child when she leaves it by and goes to a river to drink some water but the child is rescued by a policeman and is thereafter brought up as his own child by a police inspector. Meena is saved from a watery grave by a cart driver and she finds a home under his roof. He treats her as his own sister and buys a sewing machine for her to earn her livelihood.

All this happens in Madras while cricket is being played in Bombay. It must be a marathon tournament.

Raghuvir on his return home from Bombay sees through the machinations of his sister through a letter which Meena had left for him and chases her and her daughter out of his home. Distraught, he sets out in search of his wife and child. Providentially he is recognised by the police inspector as an old friend and taken

Women have eyes which reflect their hearts and bring emotions on their face. Mumtaz Shanti shows fear and sorrow in "Sanskar" a theme of domestic trouble.

Home is the castle of a woman. She turns it into a battlefield when her hero goes to the market for smiles. Poornima attracts attention in "Sanskar", a family story.



That is one thing a woman understands quickly—a tight slap! It is a pity modern men have no hearts to use their hands. But Ashok Kumar is an old-timer and knows that a good slap won't spoil Bina Rai's streamlining so much in "Shole", a romantic thriller directed by B. R. Chopra for Tribhuvan Productions.

home where the father recovers his lost daughter Usha. Some time later Usha is married to the police inspector's son Rajan.

Usha comes in contact with her mother Meena as the result of one of her sarees being sent to the latter for being mended. The close affinity that grows up between the two is frowned upon by elders and Usha is forbidden from seeing Meena, who has already recognised her daughter but would not divulge the fact. Usha falls sick and Meena has to be summoned to her bedside. Theft of some jewellery and sarees by the servants of the home is attributed to Meena and she is arrested and locked up. Circumstantial evidence in that she possessed a piece of jewellery, the exact replica of the one lost by Usha, weighs against her. On the real culprits being apprehended, the truth comes out and Meena is recognised and taken back by her husband.

BELIEVE IT OR NOT!

On the face of it, the story is extremely artificial and meanders about unwillingly. That Raghuvir should seek to meet Meena clandestinely without the knowledge of her father and that Meena should prove willing does neither of them any credit and it is perhaps a very illuminating commentary of how our young men and our college girls go after romance. Avowedly, Raghuvir attends discourses on the Ramayana held by Meena's father for the only purpose of having a chance to feast his eyes on her and to find out opportunities to meet her all alone by herself and this alone is enough to label him an unprincipled monster. A non-Brahmin in Madras State holding discourses on Valmiki's Ramayana is an extraordinary conception and for his Sanskrit diction Meena's father deserves to be hanged, drawn and quartered.

Raghuvir is the owner of a big estate and it is merely a matter of generosity on his part that his sister and her daughter live with him. There was no reason why Meena should submit to their tyrannies and their cruelties; nor was there any reason why the servants should take their orders from Lakshmi. The sequences relating to an attempted poisoning of the child Usha and Meena's fingers being crushed between two doors are highly artificial and do not convince. When Raghuvir goes to Bombay for a month, it is nowhere implied that, loving his wife as he does, he would have forgotten to leave his address with her or to write to her. No girl who has had the benefit of a college education would allow herself to be driven out of her own home by her husband's sister and her leaving a letter for her husband to be read on his return home is an extreme piece of stupidity—with the letter left right on the top of a table.

After leaving home, Meena leaves her child amidst some trees on a river bank while she herself goes to the river to quench her thirst. This situation shows bankruptcy of imagination for it is reasonable to assume that the child should have been equally thirsty and Meena, who had carried the child in her arms for miles and miles, could not have suddenly found it a burden. The sudden appearance of Balu, an old friend of Raghuvir, in the guise of a wandering mendicant but in reality a thief, his walking away with the child's jewels and being brought to heel by a policeman who providentially appears on the scene—all this is silly and ridiculous.

Meena is lured to wade into the river by a floating object. She is saved from drowning by a cartman and taken home by him to live with him. The cartman is a single soul and occupies a house which is beyond the means of ten cartmen in Madras put together and Meena agrees to live with him. She and the cartman might both of them be as pure as the driven snow but to save her own reputation and her fair name, Meena would normally have refused to live all alone with another man.

The long arm of coincidence stretches too far in making the police inspector, who adopts Usha as his own child, an old friend of Raghuvir. Unless this police inspector had been very corrupt he could

There is something wrong with Kamini Kaushal's screws above and they need steadying by Usha Kiran in "Jhanjar", a romantic fantasy directed by Kidar Sharma and produced by the melody-maker C. Ramchandra for New Sai Productions.

not have maintained the standard of living attributed to him. When Usha's jewels are missing, suspicion does not fall on the two servants who are missing at the same time. Any policeman worth his salt would not have cast about for a scapegoat but would have immediately instituted a search for the missing servants especially when one of them was an old jail bird, none other than Balu who, after his term of imprisonment, was taken into employment by the police inspector.

On her being released from custody as blameless, Meena does not return home but begins to wander about. Her husband, her daughter and others go in search of her and again a storm begins to blow but no sooner than she is discovered lying at the foot of a bridge, the storm comes to a sudden stop, as miraculously as it began—a mistake in direction which a tyro would not have committed. There are a number of other minor flaws but they would make a very long recital. The whole affair is just damn stupid.

NOTHING GOOD !

The dialogue is dull and insipid, with stupid wisecracks, eternal bleatings about love and loud lament over misfortunes. There are thirteen songs in the picture—a very significant number—and of these, four occur during the "St. Philomena" drama, pitchforked into the warp and woof of the story by the producer, who is obviously a very zealous Christian. Advertisement films endeavour to do the same thing but they do it in a much subtler way. These songs obey no known laws of rhyme and reason.

Photography is dull and unimaginative while in many places the picture is badly synchronized.

M. V. Rajamma, who returns to the screen after a considerable time, utterly fails in her performance. She looks too matronly to fit into the role of a college girl. Basheer, who plays Raghuvir, is well past his prime and is most certainly one on whom no sensible girl will waste a second thought. He seems better fitted to play the role of Kumbhakarna. Other members of the cast are equally futile and they contribute their bit to the failure of the film.

It is a tragedy that not even one good word could be said about this picture and one wonders why such stuff is being produced and released.

"MOONDRU PILLAIGAL"
(Three Sons)

Producers :	**Gemini**
Language :	**Tamil**
Story & Dialogue :	**Gemini Story Dept.**
Lyrics :	**Kothamangalam Subbu and V. Seetharaman**
Music :	**P. S. Anantharaman**
Cast :	**Nagendra Rao, M. K. Radha, Sriram, Kumari Vanaja, Sundaribai, etc.**
Released at :	**Wellington, Madras**
Date of Release :	**11th July 1952.**

Directed By :
NAGENDRA RAO.

OUR REVIEW

"Moondru Pillaigal"—Poor Gemini Clap-trap !

Third Rate Picture From First Rate Producer !

Here is another Indian version, a Tamil one this time, of the famous mother story, "Over the Hill", an old Fox picture. Only very recently "Maa", a picture produced in Hindi on the same subject, was released all over the country. Gemini has added one more son to the mother and called it a story of three sons.

Gemini Story Department — whatever that literary racket is—ought to find out contemporary plagiaristic activities before it prepares a final script for shooting. This will not only save a lot of money to the producer but also save a headache to the filmgoers. Somasekhar in his early forties, working for a rice merchant, loses his job because he would not connive at crime. The grocer, the milkman and other tormentors with a wife, three sons and a daughter soon make him a thief. Things soon change and times improve. Crime seems to pay.

The first son Muthu marries and lives separately with his wife; the second son Sekhar and the daughter Susheela also get married and live with their life partners in Bombay, while the last son Kannan, who is in love with Kamala, daughter of Banker Ramdas, is still to get married. At this stage, Muthu runs into financial difficulties and appeals to his father for help, who has no ready resources to come to the aid of his son. The unlucky father, while attending a birthday celebration of Kamala, decides to commit theft in the house of the banker. He is, however, discovered and chased with his own son leading. Kannan catches Somasekhar, discovers the truth, lets his father escape but is himself caught with the goods. Kannan goes to prison.

For the rest of the story, read the review of "Maa", a Hindi picture reviewed in the August '52 issue of Filmindia. To explain the third son and an extra daughter, it is obvious that the woman in "Moondru Pillaigal" went to her husband twice too often.

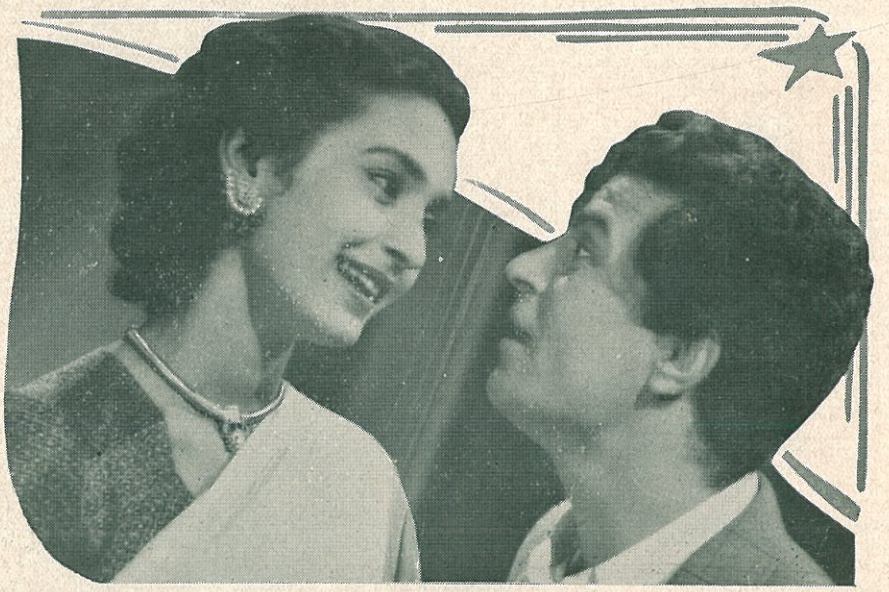
Add to the above a Burmese dance, a musical concert and the antics of a South Indian film producer trying to produce "Sampoorna Ramayana" and you get a fair idea of the heinous crime committed by Producer Vasan and his Story Department in the name of entertainment.

PITIABLE STUFF

Technically the picture maintains the usual Gemini standard. The dialogue is well below average and leaves the audience stone cold. Music and songs are third rate. The direction is disastrously poor.

Nagendra Rao, in addition to directing the picture, plays the part of Somasekhar and he looks glum. M. K. Radha as Muthu looks a typical hen-pecked husband. Sriram as Kannan has looks without any flair for acting. Sundaribai as Pankajam, Muthu's wife, has the making of a self-willed woman but she ought to have been given more opportunities. An attempt has been made to build Kumari Vanaja into a star but it fails. Her dances are gawky and her songs are squeaks. The only things that she can do is to drive a car as though it were a jet-propelled machine.

"Three Sons" is a poor picture—a very poor one for Gemini. And even Producer Vasan cannot afford to produce very poor pictures these days.



Men act best when they are face to face with their sex problem. Look at Sajjan showing surprise to the all-trusting Nutan in "Malkin", a love tale directed by O. P. Dutta and produced by Ram Kamlani for Gope Productions.

Shyama, the streamlined sweetheart of the screen, gives a smart performance in this new picture.

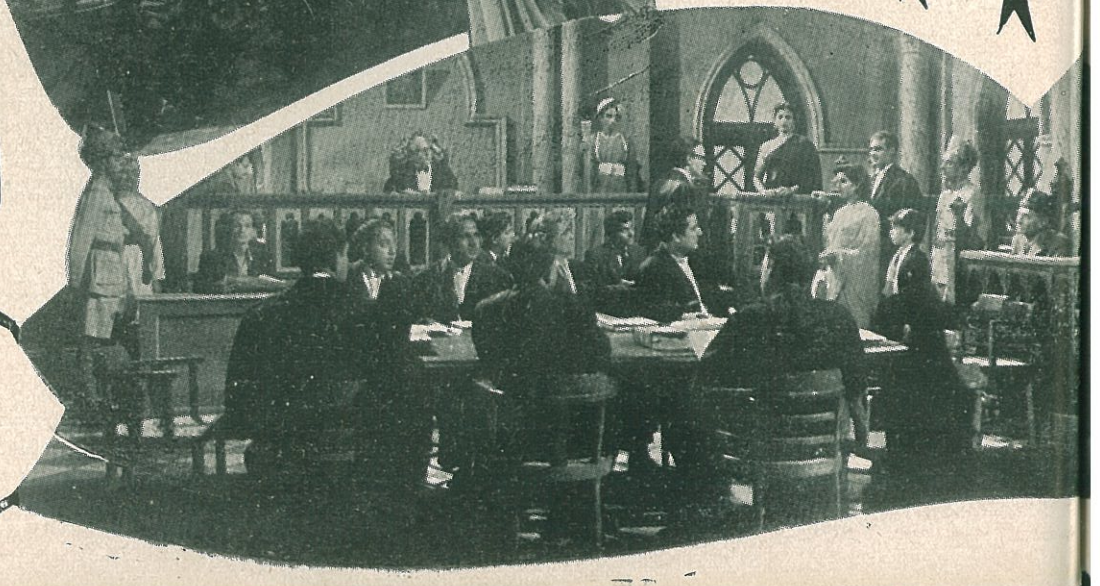
A beard lends villainy to a man's face and Shyama discovers a criminal in Johar.

CRIME

The world seems to live by hatred these days, love having become so rare an emotion. And hatred leads to crime—crime being a war of the individual against an individual.

And because crime is an act of violence it has become a man's monopoly though women often become victims of men's dirty designs.

There would be no law without crime and no lawyer without a client. But what a client!



The courts on the Indian screen have never existed on this earth. They seem to come from a different planet altogether.

Introducing

SHART

A FILMISTAN PICTURE

The corridor of a court is hardly a good setting for a beautiful woman. But Shyama is in trouble.

AND BEAUTY

Beautiful Shyama runs away from her step-mother's home only to meet a criminal on the train. This man has a pet hatred—an uncle—and he wants Shyama's help to murder him. The girl is trapped into a deal—a double murder—and her story becomes a thrilling event of the screen.

Filmistan brings this intriguing story of strange turns and twists to the screen in a heart-throbbing picture called "Shart" featuring Shyama, Pradeep and Johar.

They drop to the knee level only when they reach their wit's end. That guy is lucky.

If we had such roomy trains in India, could we ever complain? But then this dining car is from a motion picture.

NEVER BEFORE BROUGHT TO THE SCREEN A PICTURE WITH GREATER
Sweep of Human Emotions!
हिन्दुस्तान चित्र
Hindustan Chitra
HAMARI DUNIYA
Produced By
KISHORE SAHU
Directed By
SUSHIL SAHU
Presenting a galaxy of Stars
KISHORE SAHU - ASHA MATHUR - BHARAT BHUSHAN - KULDIP KAUR - HIRALAL
RAMESH GUPTA - RANI CHANDA - MENAKA - JANKIDAS & OM PRAKASH
and introducing BELA

At Home and Abroad

Temper makes a woman look ugly and when she discards her natural armament and resorts to a whip she becomes the butt of a man's ridicule. That is what happens to Nadira in "Aan", a colour fantasy produced and directed by Mehboob.

SAVED THIS TIME!

Bombay, July 27.

Film actress Kuldip Kaur who had filed a suit against Rajpal alias Mohamood Ghulam Mohammed and Syed Masrur Hussein alias Bengali for alleged cheating of Rs. 1,25,000, withdrew her complaint at the Esplanade Police Court on Saturday, the 26th of July.

Rs. 92,177 were recovered by the police from Rajpal and Bengali. Out of this amount Rs. 68,707 were found in the Bank of India at Andheri credited to Rajpal while Rs. 25,000 were seized in cash from Bengali. Three gold watches and jewellery were also recovered from the suspects.

Mr. J. M. Barot, Presidency Magistrate, compounded the case and ordered the cash and jewellery to be returned to Kuldip Kaur.

Let us hope Kuldip has learnt a lesson from this incident and will not give an easy rein to her dreams of greed and ambition in future.

MOTHERHOOD AGAIN

Hollywood, July 18.

Popular singing star Judy Garland cancelled her personal appearance tour because of her approaching motherhood. Recently she revealed that she was married to Sid Luft, her business manager, on 1st June. Till the baby is born, Judy will confine her professional activities to making records.

Judy has made sensational stage appearances and brought smiles and cheer to thousands of her fans, as well as got over her depression which she was suffering when married to Hollywood director Vincente Minnelli. She has a daughter from Vincente.

OUR LITTLE BOY!

Bombay, July 26.

Prakash Kohli, second son of the late Rai Bahadur Chuni Lall and one of our promising cameramen, was shot dead by an unknown assailant while returning to Bombay from Delhi by the Frontier Mail on July 23.

The railway authorities found the dead body at Shamgarh, 350 miles from Delhi. Two bullets had pierced him, one in the head and the other in the chest. There were other bullets besides in the sixberth second class compartment occupied solely by Prakash. The motive for this ghastly murder is reported to be robbery. For the victim was stripped of all cash, two gold rings and a wrist watch. Prakash had gone to Delhi to attend the marriage of Kuldip Singh, sound-recordist of Filmistan.

The body was cremated at Shamgarh and the ashes given to Madan Mohan the elder brother of the deceased.

Only 27, Prakash Kohli was extremely popular and had a large circle of friends. He joined Filmistan as an assistant cameraman. After some experience in "Samadhi" and "Nirdosh", he went to England for specialization in colour photography. He worked as a paid assistant in Technicolor Laboratories in London and returned to India recently benefited by a sound technical training. His current assignment was Sagar Art Corporation's "Mehman".

It is indeed tragic that Prakash should have met with death at 27. Let us hope the murderer is brought to book soon.

PRICE PAYS PRICE!

Hollywood August 5.

31 year-old Hollywood actress Maureen O'Hara got a divorce from director Will Price. The red-haired beauty said that she did not like being left home alone. He stayed away from her for days and refused to tell her where he had been and when he would return.

Said she: "I never knew where he went", before Superior Judge Thurmond Clarke, till he finally walked out for good on December 29, their 10th wedding anniversary.

Judge Clarke granted Maureen the sole custody of their daughter, Bronwyn, 8 and approved a property settlement whereby she gets the family home, two cars and an interest in a group of Cali-

fornia oil and gas leases. She also got 35,000 dollars in government bonds, 60,000 dollars in other community property and insurance policies worth 280,000 dollars. Under the terms of the property settlement, Price has besides to pay Maureen a token alimony of one dollar per year and 50 dollars per month for support of the child.

Hubby Price has paid too dear a price for his marital freedom.

JUST AS WELL!

Bombay, August 14.

Mr. Justice Tendolkar of the Bombay High Court, passed a consent decree in the suit filed by Sahira and Shekhar, minor son and daughter respectively of the late Shyam Sunder Chhadha, through their friend Manoharlal Sethi against their mother Taji.

Taji, a Muslim, formerly known as Mumtaz, married film star Shyam in July 1949 under the Special Marriage Act. Thereafter she converted herself to Hinduism. Though the plaintiff stated that it was her third marriage, Taji said that it was her second marriage.

As Taji's parents lived in Pakistan, the plaintiffs apprehended that she might sell the property of Shyam and leave India for Pakistan. They, therefore, prayed for administration of the estate of their father and for the appointment of a receiver.

The defendant's arguments were that the plaintiffs had over-estimated her husband's estate. The fear that she might go away to Pakistan as expressed by Manoharlal Sethi was unfounded. She alleged that Sethi and other relatives had been provided for by Shyam during his lifetime, but after his death she could not provide for them and hence this suit.

After the suit was heard for some time, the parties came to an agreement whereby it was settled that Taji was not to remove the children outside India without the permission of the court. The plaintiffs and the defendant were entitled to one-third share each in the estate and that the immovable properties were to be held by them as interest in common. Some of the properties were to be sold and the shares of the children to be handed over to the Accountant-General who was to invest the amounts and hold them pending the attainment of majority by the minors.

OH, ROSE LEE!

London, August 5.

The London County Council, conscience-keeper of British citizens, has passed a new rule forbidding strip-tease acts in theatres which come under its supervision. The rule comes into force early next year.

The Council has decided that "they have nothing to recommend them" and that "their disappearance will be no loss either to the theatre itself or to the people of London". Mr. A. E. Samuels, Chairman of the Committee, was responsible for introducing this ban. Like all moralists, who set out to improve the world, Mr. Samuels feels that the Council was entitled to what it could to promote and stimulate good public taste.

Gipsy Rose Lee, one of the famous American strippers, who is now a craze in London, has, however, refreshing ideas on strip-tease. According to Gipsy: "If a woman takes off her gloves she's beginning to undress, isn't she? Rest she expects the men to imagine. But have the Englishmen so much imagination on one egg a week?

ARRESTED AND BAILED!

Bombay, August 14.

The General Branch of the Bombay C.I.D. arrested Mr. C. N. Trivedi, former managing director of the Broadway Pictures, Delhi and a prominent film producer, on a charge of misappropriating the Broadway Pictures' funds to the tune of one-and-a-half lakh of rupees.

The accused who was arrested on 12th August was produced before Mr. K. J. Khambatta, Chief Presidency Magistrate, Esplanade Police Court, Bombay.

The accused was released on a bail of Rs. 10,000 and his bail period extended by another fourteen days.

HUNGRY CRIME!

London, August 2.

According to statistics furnished by the Home Office, crime in Britain last year was the worst since the war with 524, 506 indictable offences reported, increase in sex crimes, theft and receiving of stolen goods.

53% of the cases were unsolved by the police. The number of cases was 62,972 more than in 1950 and it compared with 283,220 in 1938. Murder cases totalled 123, five murderers going undetected. Seven alleged murderers were convicted of manslaughter.

Crime and starvation have been old twins.

HELP YOURSELVES!

Bombay, August 7.

The Indian Motion Picture Producers' Association held its 14th Annual General Meeting on Wednesday the 6th August. The following members were elected to form the new executive committee of the Association:—Mr. Chandulal J. Shah, President; Mr. Jaimani Dewan, Vice-president; Mr. Walli Saheb, Hon. Treasurer; Mr. S. J. Bhatt, Mr. K. M. Modi, Mr. R. C. Pandya, Mr. J. B. Roongta, Mr. J. G. Mehta, Pandit Yudhishtir, Mr. J. P. Advani, Mr. M. S. Ahluwalia, Mr. Bakshi Jung Bahadur, Mr. M. A. Mughni and Mr. Kishore Sahu. Mr. Mughni continues to be the Hon. Public Relations Officer of the Association.

In his presidential address, Chandulal Shah said that progressive pictures should be the motto and goal of the Indian film producers. "Old formulas of one-time box office hits should be given a decent burial", he added. He also wanted the Government to put the film industry on a sound financial footing and demanded early implementation of the Film Enquiry Committee's report.

Chandulal's speeches in "Inglis" are no doubt impressive but why can't he produce good pictures and improve the film industry before rushing to the government on the slightest pretext? The new executive committee has one more than the proverbial unlucky thirteen and yet the IMPPA seems to be foredoomed to failure with the same old people ruling the roost from year to year.

RUDOLPH'S PATRON

Hollywood, August 5.

Film director, Henry Otto, died in his home at the age of 74.

Though Henry had retired from pictures for more than 25 years, he occasionally played small roles in recent films. He is best remembered as the discoverer of the silent screen idol, Rudolph Valentino.

BANKRUPTCY BONUS!

Madras, July 28.

The Madras Motion Picture Academy presented cups to producers of the Tamil film "Ezhai Padum Padu" and the Telugu

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film "Jeevitham" which were considered to be the best films of 1950. Mr. V. Nagiah and Shrimati K. Anjali Devi were awarded gold medals as the best artistes of 1950.

Presiding over the function on the 27th of July, Mr. S. B. P. Pattabhirama Rao, Minister for Rural Development, said that he regretted this was the first and last award to be presented by the Motion Picture Academy, as the Government had abolished the Academy owing to financial stringencies and lack of co-operation from the film producers.

The Academy was constituted in November 1951 and only three films were submitted for the contest.

It is good that this farce ended quickly and quietly, without getting on people's nerves.

WHAT PRICE HAIR?

London, August 13.

17-year-old Georgina Hobbs, a factory worker of Hemel Hempstead, Hertfordshire, met with an accident while working. When picking up some envelopes, her hair was caught in an unguarded machine. She had to undergo nine operations and suffer "terrible scalp injuries", and wear a wig to crown it all. Britain's High Court ordered her employers to pay £7160 as damages.

Georgina's favourite pastime is to go to the cinema, because it is dark there and no one can see her.

Some of our present day heroes who pull their heroines by the hair had better be careful about such sadistic exercise. They might well figure as the heroes of damage suits, even if the wig comes away.

LAZY OLD LIVER!

New Delhi, August 30.

Replying to a question put by Mr. S. C. Samanta in the House of People, Dr. B. V. Keskar, Minister of Information and Broadcasting, revealed that the Central Board of Film Censors had so far examined 5504 films consisting of newsreels, documentaries, scientific films, educational films and feature films. 483 cuts had been effected while twenty-two films were rejected totally.

Any film, either foreign or Indian, which lowered the moral standards of the public was not certified as suitable for public exhibition. There was a directive to this effect to make the members of the Board conscious of their social responsibility.

No one, however, asked why old Cliff Agarwala slept in the afternoons.

LOUD THINKING

Hollywood, August 1.

Hollywood actress Alexis Smith happily married to Craig Stevens for eight years, suddenly thought loudly that she was no longer happy with him. Result, there is a divorce in the offing.

DYEING IT RED!

MOSCOW, August 1.

Anything in Russia from a film to a faction has to be seen through the Red coloured eyes of Communism. Russians are fond of "Tarzan" pictures but this is how they see them. A commentary tells the spectator that though Tarzan's parents were English, he was brought up in the jungle by apes, free from the bonds of capitalistic culture.

Are we to understand from this that monkey culture is nearer the Bolshevik one?

BLACK BOMBER!

New York, August 6.

To add a touch of realism, Joe Louis, former world heavy-weight boxing champion, will act a few scenes himself in the film version of his life story titled, "The Joe Louis Story". For the remaining scenes, a professional actor will play Joe Louis.

The producer wants to make sure that his boxing scenes infuse the necessary enthusiasm in the masses. Profits will then flow automatically.

INDIA ON TOUR

New Delhi, August 1.

Mr. Satyanarayan Sinha, Minister for Parliamentary Affairs, gave the following information in the House of the People:—India sent 36 official delegations abroad during 1951. Some of the reasons for sending the delegations were, attendance of international conferences, conclusion of commerce and trade agreements. He seems to have forgotten the health and sight seeing tours undertaken by the different Nehrus under the happy label of "Goodwill".

THAT IS LIFE!

Madrid, July 25.

Members of the Atheaum Club in Madrid will listen to lectures on theatrical subjects at 2 in the morning. This hour has been chosen for sake of convenience to the members.

Madrid, one of the liveliest cities of Europe, has no Morarji Desai to spread a wet blanket on it. Here people dine at 10 p.m. go to the theatre at 11 p.m. and when the show finishes at 1 a.m., they move to a club. The Spanish evidently believe in living life fully.

In Bombay, even 10 p.m. is frowned upon. For that matter any hour after dusk is an unearthly one and people are expected to live like birds under Minister Morarji Desai.

BENGALI FILMS

Calcutta, August 1.

Though many think that Bengal's film industry is facing a crisis, the latest available figures have a different story to tell.

During the first half of the year ending 30th June 1952, 26 Bengali films were released in Calcutta. Incidentally, this is the highest figure reached by the Bengali productions for the same period in many years.

In addition to the pictures already released, 19 have been passed by the censors and 68 are under production. Out of these 23 are more than half-way through.

The Bengalis seem to be making the best of a bad job with all their top stars and directors minting money in Bombay.

SIX MONTHS' REST

London, August 9.

A British foreign office clerk was sen-

This is a conspiracy between an Indian and a Hungarian. Producer Mehboob signs an agreement in London with Sir Alexander Korda—in English and not in Gujarati—to distribute "Aan" all over Europe through Korda's London Film Productions Ltd. It is said that Korda and Mehboob talked for hours together and perfectly understood each other because neither understood what the other said. And in Korea they have been trying to forge an armistice for over a year with the help of interpreters. Common profits and harmonious hearts don't need any language.

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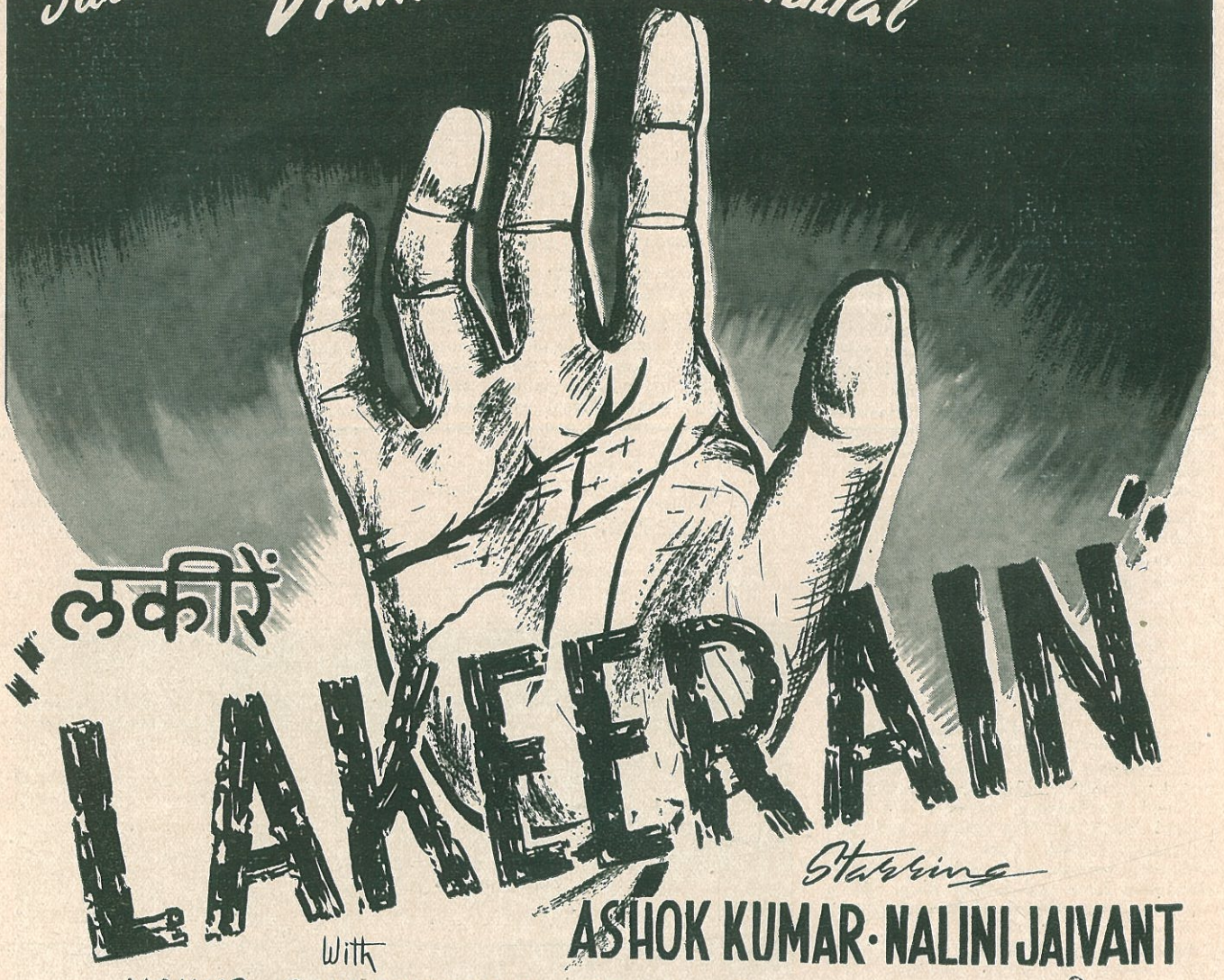

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tenced to six months' jail for stealing £718 from the Consulate at Basra. The motive for the crime was to have a good time with chorus girls.

Gordon Freestone, 35, and father of two children, said in a statement that he squandered the money on two girls, one Christine Jehovah and the other Jennie. Freestone's lawyer said that "apart from those mad weeks in July", his work and character were excellent.

Freestone said: "Basra is a nice place if you have plenty of money. But if you haven't, it can be a place in which it is hard to live. It is the old story of wine, women and song. Chorus girls are a very expensive form of entertainment but particularly in Baghdad".

BLACKMAIL?

Calcutta, July 30.

The standardization of publicity restrictions in Bengal and its violation by some prominent Hindi distributors seem to have worried some of the members of the Bengal Motion Picture Association.

They held an Extraordinary General Meeting and with law books for moral support, carried the day by a brute majority. The distributors of Hindi pictures made a feeble attempt to oppose the restrictions.

Though they lost the day, the Hindi distributors are still sensible enough to give good publicity to their pictures, because Hindi pictures do need greater publicity in competition with local product.

THE PRETTY ARAB

Aden, July 30.

A twenty-four-year-old Arabian dancer acted one of the most poignant tragedies in the entertainment world in an attempt to give her audience something new and original.

She had advertised that she would do a daring number with an oil-lit lamp balanced on her head, without spilling the oil or dropping the lamp.

There was an unusually big audience and the dancer began to dance. As she kept gliding gracefully, the lamp suddenly toppled down from her head; her clothes got soaked in the oil and became ablaze with the fire. By the time first aid was rushed to her, the dancer had sustained fatal burns.

After ten hours of agony, she died in a hospital. She gave her life to achieve perfection.

INDEED!

London, July 20.

Ralph Bellamy was elected president of Actors Equity for a period of three years. Others elected were Maurice Evans, first vice-president; Raymond Massey, second vice-president; Frederick O'Neal, third vice-president; Margalo Gillmore, fourth vice-president; Paul Dulzell, treasurer and John Effrat, recording secretary. Councillors on the governing board chosen for a period of five years were: John Drew Devereaux, John Forsythe, Marjorie Gateson, Richard Gordon, Juanita Hall, Katherine Meskill, Claudia Morgan, Elliot Nugent, Kent Smith and Frederic Tozere.

An imposing list with one president, four vice-presidents and ten councillors!

PAKISTAN'S GOODWILL?

Dacca, July 18.

The East Bengal Board of Censors has banned the film "Lahore" produced by Jaimani Dewan.

"Lahore" depicted rather vividly the massacre and holocaust that followed partition in West Punjab.

MUSLIM KNIFE ERRANT!

Bombay, July 24.

Mr. M. B. Honavar, Sessions Judge, Greater Bombay, sentenced 24 year-old Hussein Mohammed, who stood charged with the murder of Hasan Yusuf to transportation for life, as he was found guilty by the jury.

According to the prosecution on February 19, the deceased Hasan Yusuf had gone to see a matinee show of "Albela" at the Imperial Cinema along with his friends. Hussein Mohammed, the accused, was also there with two women. Rustom Jal Deventry, Hasan's friend, seeing a comic interlude in the picture, could not contain himself. Unwittingly he stretched his leg and it touched one of the girls sitting by the side of Hussein. Hussein turned round and called Rustom a "shameless" man.

During the interval, though Rustom apologized, Hussein started trouble all over again and threatened him. Thereafter Rustom told his friend Hasan of the threat made by Hussein.

After the picture was over, Hussein attacked Rustom with a knife. Hasan Yusuf intervened in the scuffle. Rustom managed to evade the knife but Hasan Yusuf got it right into his chest. Hussein was chased and caught by the crowd. Hasan Yusuf died the same day of knife wounds.

PREPARING NEW BED

Hollywood, July 17.

Actor Fernando Lamas, Lana Turner's would-be husband, is busy these days getting out of his present entanglement. She is Mrs. Lamas, a pretty brunette, who married Fernando six years ago. She says she was not in a hurry for divorce but then Fernando wants Lana rather badly. The "verbal financial agreement" is ready and soon we will hear of Lana having turned into Lamas.

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INTERFERING WOMEN!

Calcutta, July 25.

The Government of West Bengal have relaxed the restrictions on film shows partly. The cinemas can have 5 shows daily on Sundays and holidays. On working days, however, the three-shows rule still holds good. This recommendation was made by the All India Women's Conference which condemned cinema shows during study hours.

BIRTHDAY SNAPS!

New York, July 28.

Beauty of the female form has always lured the male be it in New York or in New Delhi. Twenty three business men of New York had an interesting experience when they went to a farm to snap some nude models, in response to an advertisement in a newspaper which offered them lunch and beautiful models in ten dollars.

The men took expensive cameras and the models stripped themselves as the cameras went into action. Within a few minutes, Sheriff John Hoy of Westchester County and his deputies closed up on the businessmen, having focussed high powered binoculars on the rustic scene. They also recorded the businessmen and their nude inspirations with movie cameras.

Later, the 23 men and four models were charged with disorderly conduct. They pleaded guilty and were fined five dollars each.

The saddest part of the exciting incident is that the men got their cameras minus the film. It seems to have been a shady business, poorly managed by the businessmen.

OLD BOYS AGAIN!

Calcutta, August 5.

Mr. B. N. Sircar was elected as the president of the Bengal Motion Picture Association for the year 1952-53. Mr. I. B. Desai was re-elected vice-president.

CERTIFIED!

Washington D.C., July 25.

Thanking 22 radio and screen stars for their voluntary help in radio programmes sponsored by the Office of Price Stabilization, Senator Hubert Humphrey in a letter said that it would be "unjust and a misrepresentation of the facts" if the American public were led to believe that "because of the dereliction of the few, the majority in the movie industry were anything but good and worthy citizens".

"To be sure," he continued, "there are and have been some in Hollywood in the great motion picture industry who have merited criticism and exposure. However the number of such individuals is limited."

After all every walk of life has its flock of black sheep.

NEGOTIABLE NEHRU!

Calcutta, August 11.

West Bengal Governor Dr. H. C. Mookherjee auctioned a ten-rupee note autographed in Hindi by Pandit Nehru and got Rs. 3701|- at a theatrical performance. The amount was donated to the Governor's Fund for Relief of Tuberculosis patients.

Rs. 52,000/- collected as gate money for the charity-aid performance, was also handed over to Dr. Mookherjee. The Governor thanked the donors and said that service and sacrifice of the people alone helped to swell such funds.

ALY-RITA!

Hollywood, August 16.

Prince Aly Khan and Rita Hayworth spent some anxious moments when their daughter Yasmin swallowed some sleeping pills and was taken to a hospital for treatment.

Yasmin was also having a mild attack of whooping cough. The nurse carried her to the emergency room where the doctors pumped out the stomach contents. Prince Aly arrived at the hospital with film director Charles Vidor, his host in Hollywood. Both Aly and Rita were restless and kept pacing up and down till they were told Yasmin was out of danger.

Whether Aly and Rita will eventually patch up their differences is still a mystery but in the meantime, newspaper boys seem to be getting some kick out of the Aly-Rita confusion.

POOR GARBO!

Vienna, July 18.

With crazy film fans, newspaper boys, reporters and others always on the prowl for something sensational, many film stars like to escape the limelight for a change and have a few quiet hours to themselves.

Greta Garbo who has always shunned publicity but got it doublefold, recently took a holiday at the Hotel Post at Ischl. She introduced herself to everyone as "Mrs. Brown" from America. The hotel staff, of course, knew that she was Greta Garbo but kept the secret.

For a fortnight Greta wore simple dresses, put aside her sun glasses and moved about in a carefree manner. Friends referred to her as "that delightful Mrs. Brown from America who speaks such good German in so pleasant a deep, husky voice and who never forgets to offer a cigarette to a boy or a porter who does her a service".

One day Greta went to Salzburg where she was spotted by an American journalist. That tore the veil of make-believe and autograph hunters, photographers, film fans and sight-seers thronged the streets of Ischl to catch a glimpse of the mystery queen, Greta Garbo.

Well, American newspaper boys have not only spoilt holidays but also broken homes.

TOURING SAHUS

Bombay, August 18.

Producer-director Kishore Sahu and Mrs. Preeti Sahu left for Rome on Sunday the 17th August by a T. W. A. plane.

After attending the Film Festival at Venice, the Sahus will tour Europe. At London, Mr. Sahu will seek advice from Shakespearean experts on sets and dresses for his next ambitious production "Hamlet" or "Khoon-e-Nahaq".

Let us hope this short trip abroad enlarges his vision and results in better motion pictures—within of course distributors' guarantees.

WRONG FIGURES!

Poona, August 18.

Replying to a question put by Mr. Lallubhai M. Patel, Chief Minister Morarji Desai told the Assembly that nearly 13 to 14 crores of rupees had been invested in the film industry in the State during 1951.

The amount invested in production, studios and laboratories and raw films was 7 crores, on exhibition Rs. 5 to 6 crores and on distribution Rs. 1 crore. As regards films the number had dropped from 195 in 1947 to 118 in 1951.

The film industry does not have any reliable statistics and Mr. Morarji Desai is merely bluffing.

WINKING WITH RINGS

New York, August 17.

New York has its own code of fashions which vary according to the seasons. The latest is a ring which eligible widows and divorcees are buying these days.

The ring is like a wedding ring except for a triangular setting of black onyx, with a message which runs as follows: "I am now free and ready to accept courtship".

The women argue that men are more intrigued by married women than by spinsters. How else can they proclaim their intentions?

INDRANI REHMAN?

Hollywood, August 17.

Eight runners-up in the "Miss Universe" contest have been signed by Universal International. They will make their film debuts shortly.

Eisan Edsman (Miss Hawaii) will appear in "Desert Legion" starring Alan Ladd and Arlene Dahl. The other seven Miss Germany, Miss United States, Miss Michigan, Miss Missouri, Miss Montana, Miss New Jersey and Miss Welcome to

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Long Beach will be seen in "Mississippi Gambler" starring Tyrone Power and Piper Laurie in Technicolor.

The seductive winner Finnish Armi Helena Kuusela, however, is already sick to death of glamour. She has gone to Stockholm to attend the reception in her honour.

Says Armi: "I sometimes feel I must be the unhappiest girl in the world".

The married "Miss" from India was, of course, sent back.

NEHRU TO NOTE!

Calcutta, July 27.

Police guards were posted in Metiabruz, a suburb of Calcutta, outside a cinema house to ease the prevailing communal tension.

The ownership of the cinema had recently changed hands, the present owner being a Hindu. Inflammatory posters and handbills urging Muslim patrons to boycott this cinema were freely distributed.

The boycott movement is reported to have been started on the flimsy excuse that the management had been discourteous to a few filmgoers. Aren't the Muslims making good use of our secularity?

RED PRIZE!

London, August 4.

The Bengali film "Babla" won one of the "Struggle for social progress" prizes at the Czech International Festival held recently at Karlovy Vary.

The following films were awarded "honourable mention": "Red Tavern", a French film, Britain's "White Corridors" and Holland's documentary "Musical Instruments".

"Unforgettable Year 1919" won the Grand Prize. And to be sure, it was a Russian film.

The Communists are not ashamed to pat themselves on the back evidently.

THANKS TO PROHIBITION!

Bombay, August 16.

According to statistics, crime in Bombay is on the increase during the last two years. The Coroner recorded 178 murders in 1951 as against 113 in 1950.

During the first five months of 1952, there have been 66 murders.

The police detected 27 out of the 113 murders in 1950. In 1951 only 15 offenders were traced from the 178 murders recorded by the Coroner.

In 1950 out of a total of 22,637 offences committed under the Indian Penal Code, police detected 9504. In 1951 there were 25,484 cognizable offences with 11,157 brought to book. These did not include Prohibition crimes and offences committed under the special and municipal laws.

The ever-increasing population and the influx of refugees, were responsible for the increase in crime. Some of the squatter colonies earned their livelihood by crime. Again there were criminals who often escaped to Pakistan and other neighbouring foreign territories with their stolen properties.

After all this should we still call Bombay province a welfare state? Morarji Desai, our Chief Minister, should answer this one honestly.

WASTING MONEY

New Delhi, July 28.

Dr. B. V. Keskar, Minister of Information and Broadcasting, said in the Council of States that at present documentary films were produced by the Government in five languages—Bengali, Hindi, Tamil, Telugu and English. Each version cost the Government Rs. 1¼ lakhs a year.

With improvement in finance, documentary films in the remaining languages would be produced.

FRIENDLY GOA?

New Delhi, July 23.

Mrs. Violet Alva asked Pandit Nehru whether any Indian films were banned in Goa during the last twelve months at a session in the Council of States.

Pandit Nehru in his reply said that owing to administrative inconvenience, an officer of the Mapuca Police Commissariat could not attend a preview of the film "Amar Bhoopali" and the owner of the theatre to avoid delay offered to delete a portion of the film which was objected to by the lower officials of the Commissariat. Later, the Police Commissariat waived their objection and allowed the entire film to be shown. The Indian Consul-General in Goa had already submitted a report and that ended the matter.

LIVED TOO LONG

Bombay, July 20.

Hira Devi, the grandmother of music director Madanmohan and mother of the late Rai Bahadur Chuni Lall died at her residence at the age of 95.

The shooting of "Mehman" and the song-recording of "Nirmohi" where Madanmohan is working, were cancelled as a mark of respect to Hira Devi's memory. mory.

AMERICAN CHARITY!

London, July 26.

British films earned £2,500,000 by way of revenue overseas. Mr. Peter Thorneycroft, President of the Board of Trade, told the House of Commons that excluding British films made by American subsidiaries in Britain, only ten features were given major circuit bookings in the States—two in 1949, two in 1950 and six in 1951.

In spite of an Anglo-American agreement, the shrewd Americans know the art of guarding their business interests jealously.

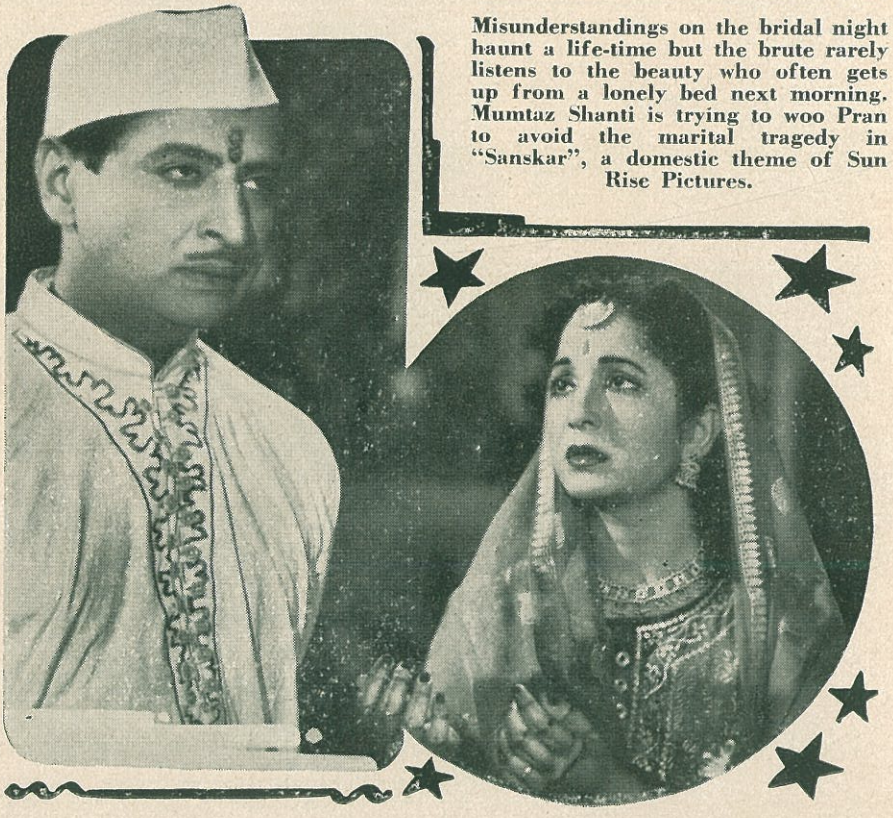
TELEVISION ON MARCH!

Washington, D.C., July 17.

The National Production Authority removed its flat ban on the production of all colour television equipment. The new order issued now allows production of colour television equipment for theatres and a limited production of colour receivers for domestic use.

The regulation says that "nothing in this order shall be deemed to prohibit the manufacture of colour television equipment for use on a closed circuit, or colour television equipment of a type not used in or designed for use in home-type receivers".

As long as technicians and engineers are not diverted from defence activities, home colour television will not be affected.



Misunderstandings on the bridal night haunt a life-time but the brute rarely listens to the beauty who often gets up from a lonely bed next morning. Mumtaz Shanti is trying to woo Pran to avoid the marital tragedy in "Sanskar", a domestic theme of Sun Rise Pictures.

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Woes & Echoes

Taking eyes from the innocent deer but mind from the devil, woman makes the most intricate pattern of nature and design and little does the deer know, though the devil does, how dangerously a woman uses the dear little eyes to wound the hunter and blunt his weapons. Look at Nimmi, ready to hurt in "Danka", a social theme.

(This is the readers' forum — as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5|-. Letters should be signed and marked "Woes and Echoes". Photographs of the readers will be published along with their letters, if convenient. —The Editor.)

BLIND BATS ALL!

"Film 'Aandhiyan' has been selected by the Central Government to represent India at the International Film Festival. The reasons that drove the Government in arriving at this decision may be best known to the experts who gave this verdict. But as a layman I fail to understand if there is anything in this film which could, by any stretch of imagination, commend this picture for international competition. At best if the film tends to show anything it shows, as usual, a shabby story depicting the dark side of our social life. It shows that even in this twentieth century there are people living in this country for whom matrimony is still a matter of financial bargain. Even though this may be true, when we send something outside, we should see that it represents only the best of ourselves. For this great care is necessary to be taken at the time of making a selection. But the case seems to be quite the reverse with us. Selections are made not strictly by merit, but haphazardly and with certain amount of pre-conceived views; and the net result is a bad name for our great country.

"Films of any country are the best interpreters of its culture and civilization. If, therefore, we want ourselves to be correctly interpreted in the world outside, it is high time we began making the right selection. If a fair selection is ensured by an impartial body of experts, I am sure the day is not far off when so much of ignorance about ourselves that the world outside has got, would have been removed."

NEW DELHI. *R. C. Jain.*

IMPROVING

"The management of Palace Cinema deserves congratulations from the cinegoers because they have introduced a new and unique method of issuing tickets avoiding chances of blackmarketing. Usually in the -|10½|- annas queue the cinegoers are given card numbers serially and as soon as they start issuing the tickets the cinegoers have to produce the card numbers for obtaining the tickets for the show. The total number of cards is equal to the number of seats inside the theatre of that particular class. Also the greatest advantage of this method is that nobody can enter the queue and even if he tries to do so, he does not get a ticket because he has no card number."

BOMBAY. *Samuel Hannock.*

ALL THE SAME!

"So Vanaspati no longer hurts! Prior to the advent of Independence, the A.I.C.C. deemed it fit to carry out exhaustive researches and discovered that Vanaspati was 'slow poison'. Experiments revealed that the third generation of rats had been born blind. The white alien was deliberately crippling India by administering this 'slow poison' to the nation. Drums were beaten and bugles sounded! Word went round that a raging campaign must be launched and Government called upon to ban the manufacture of Vanaspati. Congress machinery went into action and the battlecry of 'Ban Vanaspati' began to be heard on all fronts. Shree Jawaharlal Nehru (the Prime Minister) and Dr. Rajendra Prasad (the President) were amongst the top-notch leaders who called Vanaspati all sorts of names.

"Even the Father of the Nation felt so sore about it as to declare (in the Hari-

Producer-director Mehboob returned from England with a hundred Technicolor prints of "Aan" and also brought back the two original "negatives"——Nimmi and Mrs. Mehboob—he had taken with him. Mehboob was never so scared while producing a five-million-rupee picture but watch him with these two time-bombs in hand.

jan Sewak, I believe) that makers of Vanaspati should be treated as counterfeiters. Strong words these, for a gentle soul like Bapu! The Government of the same Shree Jawaharlal Nehru—Bapu's political heir, too!—and Dr. Rajendra Prasad has now given a clean bill of health to the same 'slow poison!'

"What or who has changed? Vanaspati, the rats, or the Congressmen?

"Obviously, Vanaspati has not. So, it must be either the rats or the Congressmen. Don't tell me the distinction is in name alone!"

HYDERABAD (DN). *Prem Prakash.*

YOU THINK SO?

"The Burmese Government has taken a wise step by ordering cinema houses operating in Burma and exclusively playing foreign-produced films to exhibit Burmese pictures for a week in a month.

"I think this is an example worth following by us because apart from its commercial benefit to the Indian film industry and its potential addition to the Indian Government's revenue, it shall at least make the Indian masses aware of the better amenities available in foreign cinemas and by comparison they might insist on them in Indian houses. That is a gain worth considering in a country of rotten Indian cinemas."

SIMLA. *Bal Krishan.*

BEGGARS IN UNIFORM

"Last week, I went to see "AJEEB LARKI" at the Majestic Theatre. It was really strange to see our police constables, under the very nose of the management, saluting the patrons in order to get *Bakshis* (a few annas.)

"Don't you, Mr. Patel, condemn this state of affairs?"

BANGALORE. *Jayalakshmi.*

CALLING NAMES, EH!

"Undeterred by your indifferent health, you are daily making 'filmindia' more and more interesting. Small wonder, therefore, that inspite of the Governmental ban in Pakistan, educated and cultured Muslims paid as much as Rs. 10 a copy. I doubt if any paper was complimented in this way anywhere. Not only does the reading matter show a very marked improvement and mellowness, but even the cartoons and caricatures radiate humour and joy.

"The 'Circus Returns' cartoon in the June issue specially deserves to be ranked among the master cartoons of the day, displaying the unique breadth of vision and the high flights of imagination of your cartoonist. Surrounded by difficulties and ill-health as you are, all I can say as a reader of your magazine for the last fifteen years is that you are simply a genius."

BOMBAY. *S. Mohansingh.*

MUSLIM IMPERIALISM!

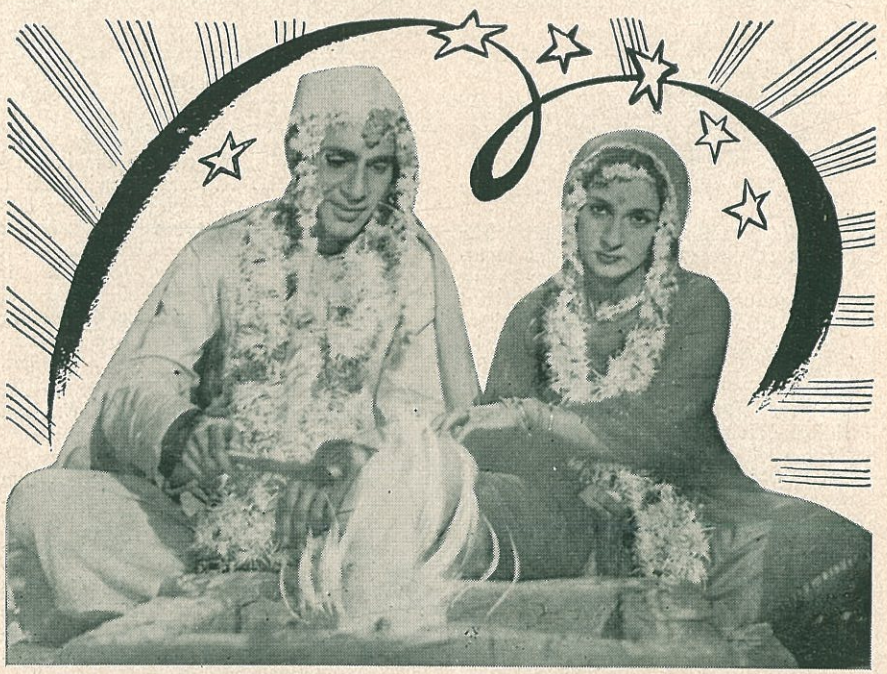
"When I had been to Palghat recently, on leave, I learnt about the following sordid affair.

"Just opposite the Palghat Railway Station, a beautiful theatre, called "CINEMA MAJESTIC" is constructed. The film fans, (I mean 'filmindia' fans) were happy as they were getting their third theatre. But alas! the proprietor was not given the license, because a handful of Muslims protested against the issue of the license on the plea that the picture house would interfere with the sanctity of a small mosque adjacent to the theatre. And the 'CINEMA MAJESTIC' is now a'beedi' company. What secularism is this Mr. Patel?"

CALCUTTA. *P. S. Easwaran.*

SLEEPING CLIFFORD !

"Rule 17-B (appendix B) of the Cinematograph Act II of 1918 lists "gruesome murders and strangulation scenes" as one of the film scenes that are likely to be objectionable. I was, however, surprised to see that instead of objecting to the film 'Under The Gun'—a Hollywood production, the story of which starts with a cold blooded murder and ends with a killing, the 'U' certificate has been granted to it.



Even Red politics needs a married bed for romance because the basic instincts of homemaking are common to all human beings. Balraj Sahani is actually happy tying up Nadira to himself for a life-time in "Akash", a social theme produced by K. A. Abbas and directed by Manmohan Sabir for Manmohan Films.

This film was so full of violence, hate and killing that after the show I felt very much depressed. In all there were three murders and three killings. Is this material not enough to bring this picture under the 'objectionable' class prescribed in the said Act?"

SIMLA. *Roop Rani.*

THE OLD GAME

"A movement has recently been launched in U.P. ostensibly for securing greater facilities for imparting Urdu in schools. Funds are being raised and volunteers recruited—and all this is restricted to a particular community only. On the surface the whole thing looks innocent enough, but those who know U. P. politics are not unaware of the fact that U.P. has been the hot bed of Muslim League communalists. Even the University of Aligarh was used to fan communal fires in the pre-partition days.

"Recently an appreciable number of U.P. Muslims have been allowed to come back from Pakistan. Their activities need a very watchful looking into. Will the U.P. Government investigate how far these elements are connected in such agitations?"

BOMBAY. *Mohansingh, S.*

THE INVENTOR !

"In the absence of any indication to the contrary, it can be reasonably presumed that the time of the last scene of "Parchhain", in which Shantaram sports moustaches and a white wig to give an appearance of a man in sixties, is the present. From this, it follows that the actual story takes place nearly three decades ago. Now, will you ask the great(?) Shantaram to tell us how he can justify the wearing of bush-shirts by Wasti and himself in 1920's or 1930's? Bush-shirts, as is well-known, came to be accepted as a popular form of dress only during the 2nd World War years before which they were entirely unheard of. It is a pity Shantaram needs to be told this simple fact. A sad commentary isn't it?"

SIMLA. *Prithi Paul Singh.*

A PANJABI JOKE

"While going through the pages of a local film weekly, I came across a photograph taken of the betrothal ceremony of Premnath. The photo showed Premnath sharing his ceremonial drink with his friend Dilip Kumar. The caption under the photograph said that Prithviraj jokingly remarked amidst laughter that this friendly sharing should not go beyond this stage.

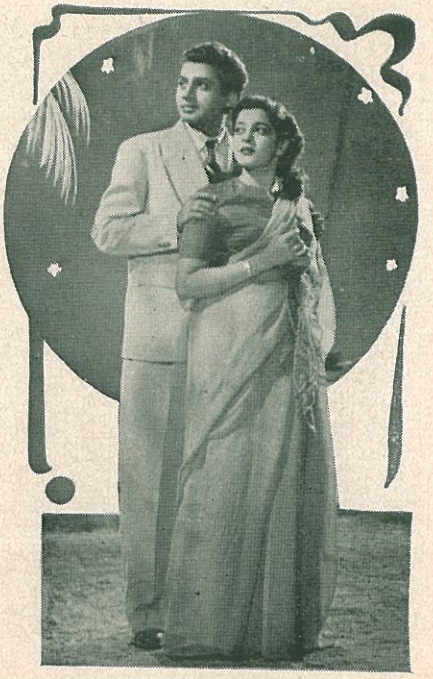
What a joke on such an auspicious occasion! The disgusting meaning implied in it revolts against all the sacred and high sentiments essentially associated with a Hindu marriage. That it should come from Prithviraj, a nominated M.C. and one who never loses an opportunity of preaching culture and high values of life! What a pity, Mr. Patel!"

BOMBAY. *P. C. Kamat.*

WE CALL THE POLICE !

"I wonder if this form of a public nuisance exists in Delhi only, or is prevalent in other cities as well. I am referring to the use of loudspeakers by private individuals. When the marriage season comes around, one wishes that he lived in a sound-proof house. No marriage celebration is supposed to be complete without a loudspeaker blaring forth a number of cheap songs. I am a lover of music and also like film songs, but does that mean that I and others like me want our peace and quiet to be disturbed at all hours of the day? Usually this 'music' starts early in the morning and continues till the late hours of the night, reducing the poor neighbours to a state of nervous exhaustion. I wonder if the citizens of Bombay are more sensible in this respect!"

NEW DELHI. *Miss Urmilla Kapur.*



When newly united they are always ready to face the world with a challenging smile. Shekhar and Nalini Jaywant make a new romantic team in "Doraha", a social theme directed by Bal Chhabda and produced by Surjit Chhabda for Progressive Pictures.

Posing is an old game of attracting attention. They multiplied it and called it dancing and woman soon adopted it as an art to soothe the weary brow of her lord and master. Watch Munawar Sultana learn this ancient art in "Tarang", a colourful tale of romance, directed by I. C. Kapoor and produced by Basudev Sinha for Solar Films.

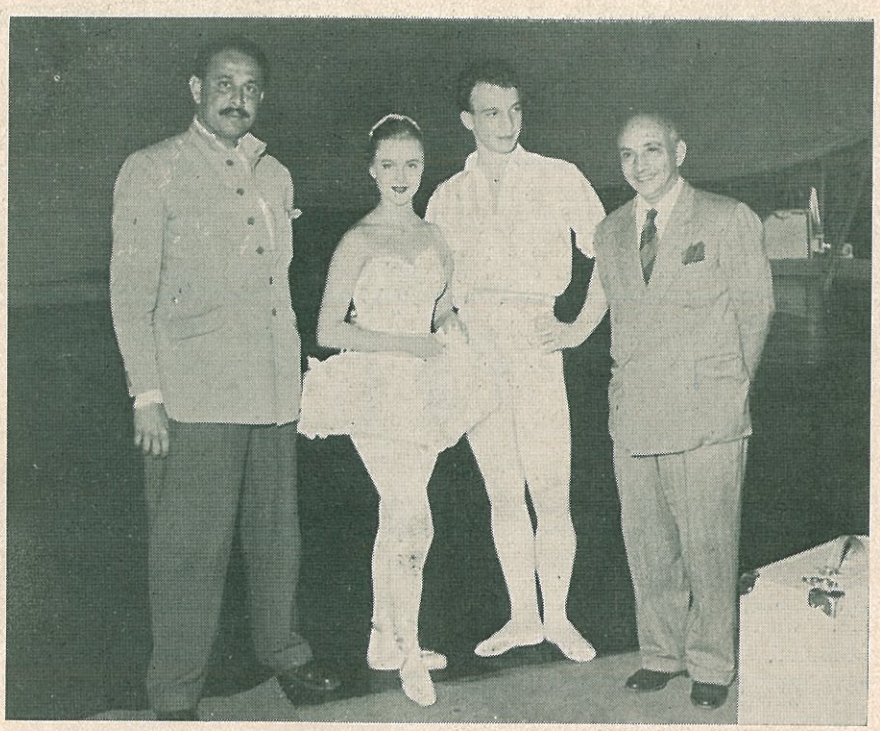
ADVERTISING TRASHES !

"On 3-8-1952, I happened to witness Mehboob's Technicolor film "AAN" at the "Bharati". Before the screening of "Aan", Birla Brothers' 1724 feet long film advertising HINDUSTAN MOTORS LTD's Hindustan cars was screened. This trash was testing almost everyone's patience the way the audience was murmuring against its screening. Mr. Baburao Patel, don't you think it is atrocious on the part of exhibitors to accept advertisement trashes for screening?"

CALCUTTA. *T. A. Ramanathan.*

NO SUCH LUCK!

"To think of Mr. Kardar, of all the producers in the film industry, presenting a rubbish like "Diwana"! Well, Patel Bhayya, if you did not expect such a trash from Mr. Kardar, it is your fault. But I for one, did expect his "Diwana" to be a disgusting dirge. For, Mr. Kardar, despite his huge resources in men and materials, has earned a reputation of being a polished flop-maker ever since his "Dillagi". He is not only an adept at reproducing in Hindi version successful foreign pictures like "Cardinal Richelieu", "Loves of Carmen" etc. under Hindi titles but also an expert in giving re-birth to his own former creation. No producer, however small and resourceless, has ever



Fed up with girls in India, actors Raj Biswas and David went all the way to Sweden to flirt with a new one. Here they are in a Swedish film studio, A. B. Svensk Filmindustri, with Gerb Andersson (the girl) and Kenneth Petersen (the boy) both film artistes of Sweden.

attempted this novelty so far, save Mr. Kardar, who sometime back gave a re-birth to his own "SULTANA", who was born years ago in the East India Film Company of Calcutta and christened it "DULARI" under the banner of Kardar Productions, obviously believing that the public memory is too short to recall his original creation on seeing the same under altogether a different name and in different environment. It is profoundly regrettable that with every picture Mr. Kardar is sinking low, lower and still lower.

"And now, after his pilgrimage to the West, he threatens to torture us with his technicolor trashes, the first one, I understand, being an old stage agony, called "Indersabha", completely with the help of feminine force and entirely void of any masculine menace! Perhaps this is another novelty, which however, will not help his "K" from sinking still lower. It would, on the other hand, be magnanimous of Mr. Kardar if he could place all the resources, which he may utilise for this feminine flop, at the disposal of either that marathon movie maker Mehboob or the indefatigable and enterprising RAJ, who I am confident, will fail neither the industry nor their teeming fans.

"Will Mr. Kardar, in the interest of the industry and that of his own, appreciate this suggestion, Patel Bhayya?"

MADRAS. *A. M. Din.*

CLIFFORD WOKE UP!

"Strange things seem to be happening in the censor board, Mr. Patel. A recently released Marathi film "Stree Janma hi tujhi kahani" was awarded 'A' certificate. After it ran for about ten weeks the censors seem to have seen the picture again and awarded it 'U' certificate. What does it mean, Mr. Patel? Does it mean that the Censor Board is becoming more intelligent day by day, or——?"

POONA. *Miss K. Kamala.*

VERY AMBITIOUS!

"While replying to a question by Mr. A. Zachariah, (Trivandrum) "Can a Muslim love?", you wrote in your July issue: "Considering that millions of Muslims have only one wife inspite of the privilege to have four and seeing that millions stick to one wife inspite of an easy valve of divorce, one cannot help but reach a conclusion that Muslims also love their women and homes like other human beings."

"In this I do not agree with you. For the fact is that the reasons for their not seeking divorce or taking another wife are mostly economic and have nothing to do with love. There are thousands of Muslims who do not love their wives at all, yet they are forced to live with them and tolerate them. On the other hand you must be knowing that even Emperor Shah Jehan who built the Taj Mahal had more than one woman.

"It is only a question of money. You see, marriage in Islam is a kind of contract, in which the husband promises his wife not only food, clothing and shelter but 'Meher' as well. 'Meher' is her legal right ordained by the Shariat and is at least about Rs. 21,000 for an average middle class girl—although the boy is seldom worth it. In the richer families it runs into lakhs of rupees. It is to be paid either in cash or in instalments. Now from where do you think anybody can pay such huge sums to his wife in addition to the every day expenditure on her and their children? The result is that generally nobody pays, although it is legally binding. The wives too, knowing their husbands' limitations do not mind it. But only as long as he does not think of divorce. The day he even hints about separation, she at once remembers her 'Meher'. And then, naturally the poor husband has to beat a hasty retreat.

"The privilege to have four wives is a privilege no doubt. But it is very difficult in practice. For isn't one woman more than enough to make a man wiser and sadder? Moreover, apart from the economic considerations and other troubles involved, where can he find the other girl to marry him—a man who has already got a wife? Neither she will consent nor her parents.

"Personally speaking I like the idea of four wives very much. If I had the necessary resources to support them, and if, Madhubala, Shyama, Nutan and Vyjayantimala were willing, by God I would marry all the four of them."

HYDERABAD DN. *Mohammad Omais.*

SELLING FLESH!

"I have travelled throughout the Kolaba District, where, I regret to say, pictures are being advertised in a strange and filthy manner. Two men sit inside a bullock cart with drums and one man shouts loudly through a megaphone the names and description of the actresses from top to bottom. A general description of not only their bodies but also of the intimate parts—such as their busts, buttocks is given prominence. I was rather annoyed at this but being a stranger what could I do?'

BOMBAY. *Samuel Hannock.*

When a woman loves a Communist she has always to cling to him over-ground so that he doesn't suddenly disappear underground. Nadira knows Balraj Sahani too well in "Akash" produced by K. A. Abbas and directed by Manmohan Sabir.

PICTURES IN MAKING

Is it because their minds wander that women look pretty in gipsy costumes? Gipsy in thought, a woman needs more than a man to keep her steady. Love does the trick with Suraiya in "Goonj", an exciting love tale produced by H. S. Kwatra and directed by Phani Muzumdar for Kwatra Art Productions.

MEHBOOB PRODUCTIONS (Bombay)

"Aan" produced and directed by Mehboob and starring Nadira, Dilip Kumar, Nimmi and Premnath, is delighting audiences all over India. This glorious spectacle in color has caught the fancy of the public, the way it is running to packed houses at the Liberty, Bombay. Producer Mehboob with his unit of stars and technicians flew to Colombo to attend the premiere of "Aan". Ceylon filmgoers have not lagged behind to express their appreciation for this entertaining picture. "Aan" is the crowning climax to Mehboob's industry and perseverance and his success is richly deserved. Nadira plays the haughty princess who finds herself in love with a commoner—Dilip Kumar. Premnath is Nadira's brother who falls for Nimmi, the village belle. Some of the tunes by Naushad are catchy while photography by Faredoon Irani is outstanding.

G. R. PRODUCTIONS (Bombay)

Though Madhubala was originally assigned to play the heroine's role, she has been replaced by Kamini Kaushal. The rest of the cast remains the same with Ranjan as the dashing hero of "Shahenshah". Director M. V. Raman will begin the shooting of "Shahenshah" very soon.

FALCON FILMS (Bombay)

Director Nanabhai Bhatt has taken a lot of pains to make "Baghdad" an exciting costume fantasy. Recently the unit went to Gadag and Ranjan, the hero, did some tiger fighting for a sequence in "Baghdad". There are many intriguing scenes with a talking and flying pony thrown in for comic relief. Bengali actress Bharati Devi is the charming heroine ably supported by Bhagwan, Yashodhara Kathju, Anwar etc. The picture will soon be released and filmgoers can surely look forward to some bright entertainment. Their second production "Passing Show" will go on the sets next month.

FILMISTAN LTD. (Bombay)

"Anand Math", Director Hemen Gupta's patriotic presentation of Bankim Chandra's stirring novel, ran well at the Krishna Cinema, Bombay. At the studios, "Prince Salim and Anarkali" starring Bina Rai and Pradeep is almost ready. Yet a new one ready to go on the sets is "Shart" directed by B. Mitra of "Shabnam" fame. "Shart" is reported to be a psychological drama with a fast-moving screenplay by I. S. Johar. Besides writing, Johar plays the main role. Shyama who rose to stardom in Filmistan's "Shrimatiji", leads the cast supported by Deepak, Shashikala and Mohana. Music is by Hemanta Mukherjee.

HINDUSTAN CHITRA (Bombay)

Produced by Kishore Sahu and directed by Sushil Sahu, "Hamari Duniya" is fast nearing completion. It stars Asha Mathur, Bharat Bhushan, Kuldip Kaur and Kishore Sahu. Kishore's little daughter, Naina, makes her debut in "Hamari Duniya" and proves that acting talent runs in the Sahu family. A box-office feature of the picture is Leonor Maria's dance number. Always striving for something original, Producer Kishore Sahu's next is called "Khoon-e-Nahaq" or "Hamlet", the immortal tragedy of Shakespeare. There have been many versions of "Hamlet" but Kishore Sahu will interpret the old tragedy on new lines.

BHAGWAN ART PRODUCTIONS (Bombay)

Known to millions of filmgoers as the producer-director and hero of "Albela", that popular box-office hit, Bhagwan is reported to have made "Jhamela" starring himself and Geeta Bali, just as entertaining if not better. Bhagwan has the ability of looking at tragic moments through the veil of humour and making his characters appear human. That should make "Jhamela" different from the

JAGGU

SHYAMA
KAMAL KAPOOR
KULDEEP TIWARI
and JAGDISH SETHI

Produced & Directed
By JAGDISH SETHI

Music
HANSRAJ BEHL

with
MADAN PURI, CHAMAN PURI, AMIR BANO, BABY NANDA & RAM MOHAN.

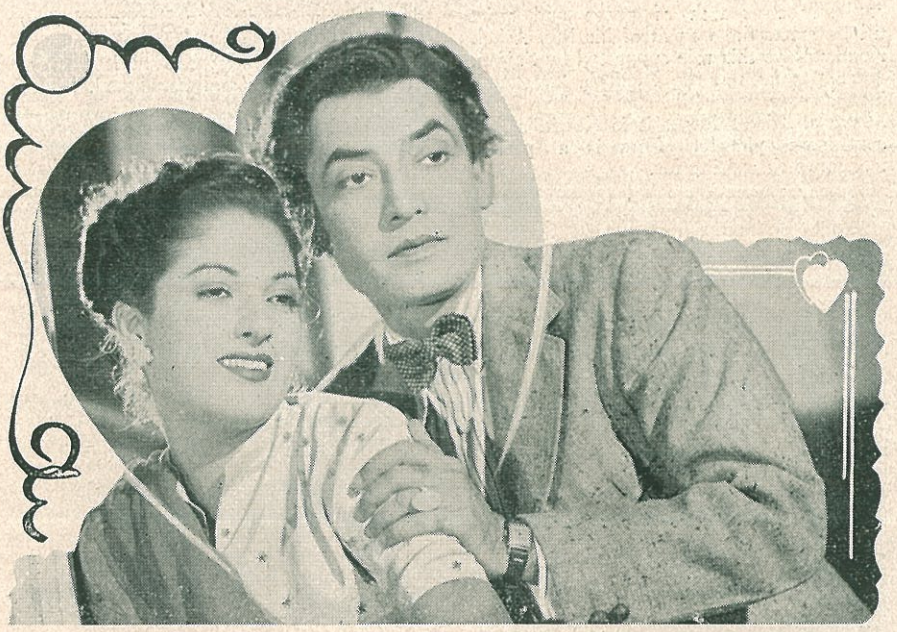
DISTRIBUTORS :

Bombay : CINE RHYTHM, BOMBAY.
Bengal : BHARAT JYOTI FILM, CALCUTTA.
C. I. Rajastan : NOVELTY PICTURES, INDORE.
For South & Pakistan—Contact

C. P. Khandesh : FREE INDIA PICTURES, BHUSAVAL.
Overseas : INTERNATIONAL FILMS LTD., BOMBAY.
Delhi - U. P. } KANWAL PRAKASH PICTURES, DELHI.
East Punjab } PARKASH PICTURES, JULLUNDUR.

J. S. PICTURES,

146, FAMOUS BUILDINGS, HAINES ROAD, MAHALAXMI, BOMBAY 11.



When a man thinks that he protects, a woman has always humoured him. That is what the smart and clever Asha Mathur does to Kishore Sahu in "Hamari Duniya", a domestic romance directed by Sushil Sahu and produced by Kishore Sahu for Hindustan Chitra.

other pictures. C. Ramchandra's musical score is in keeping with the original theme. Lyrics are by Rajendra Krishna.

BANSAL PICTURES (Bombay)

"Ansoo" is scheduled for a simultaneous release during Divali at 100 stations in India. This moving drama of sighs and tears stars talented Kamini Kaushal opposite Shekhar. Others in the cast are Indu, Pran, Madan Mohan and Nawab. Seth Kidarnath Bansal has planned two ambitious productions of his own. They are "Krishna Sudama" and "Bhagat Singh". "Raja Harischandra" proved a profitable proposition for Seth Kidarnath as it did good business wherever it was released.

N. V. M. PRODUCTIONS (Bombay)

Starring Suraiya, Nasir Khan, Usha Kiran, Durga Khote, Jairaj and Agha, "Lal Kunwar" is said to have become an interesting picture. Romance heightened by mystery gives it an entirely new flavour and we are sure the Mungrey Brothers will reap the benefit of "Lal Kunwar". Director H. S. Rawail has made steady progress with "Milap", a daring social.

MARS & MOVIES (Bombay)

Producer-director Amiya Chakrabarty's "Daag", a purposeful social on the evils of drinking, has been liked immensely and is drawing crowds at the Roxy, Bombay. Nimmi is cast as the understanding girl who eventually lifts up Dilip Kumar from the dark depths of liquor addiction, through her love and sacrifice. Director Amiya has told this story in a touching way and "Daag" has been rightly called one of the best pictures of 1952.

SHEETAL MOVIES (Bombay)

Producer Shree Ram Sharma tells us that he will release "Nirmohi" starring Nutan and Sajjan and directed by Baij Sharma before log. It is reported to contain a good story and suitable acting.

KRISHIN MOVIETONE (Bombay)

"Pahili Shadi" starring Nargis and Bharat Bhushan and directed by Ram Daryani is reported to have become an emotional picture. Others in the cast are Manorama, Motilal and Gope.

VARMA FILMS (Bombay)

Producer-director Bhagwandas Varma is busy translating his words into action. No wonder see him spending lavishly on "Aurat", a spectacular picture, starring pretty Bina Rai, Premnath and Purnima. At this rate "Aurat" is likely to dazzle the eyes of the audience with its beautiful sets and thrilling incidents. It will be ready for release some time in October.

SUPER PICTURES (Bombay)

Producer-director Aspi is working quietly on two pictures, "Sultan" and "Main Aur Woh" starring Shammi Kapoor. Aspi had actually signed Shammi Kapoor two years ago, seeing his potentialities as a hero and today other producers have only confirmed his shrewd judgement. Let us hope Shammi lives up to Aspi's aspirations and makes "Main Aur Woh" a stepping stone to success.

ALL INDIA PICTURES (Bombay)

Director F. H. Hassan seems happy with the progress of "Gauhar" starring Bina Rai and Rehman. P. N. Arora, one of our hard-working producers, believes in making pictures in quick succession and we expect "Gauhar" to be ready before the end of the year. The supporting cast consists of Vijaylakshmi, Agha, Cuckoo, Ramesh Thakur, Balak and Ram Awtar.

RANA BROTHERS (Bombay)

Producer R. Jagdish's "Hulla Gulla" is more than half-way through. The box-office aspect of the picture has been well-looked after with comic gags, bright songs and graceful dance numbers. And it has the popular "Albela" team—Geeta Bali and Bhagwan. Bhagwan is in charge of direction as well and that makes "Hulla Gulla" still more attractive.

FILM TECHNICIANS OF INDIA (Bombay)

The two Mistry Brothers, Jal and Fali, both excellent cameramen, and sound recordist Robin Chatterjee, have floated this new concern after leaving G. P. Productions. Their maiden attempt is called "Arman" starring beautiful Madhubala opposite Dev Anand, suitably supported by Jagirdar, K. N. Singh, Murad and Shakila. The story is by Benoy Chatterjee with music by S. D. Burman. Sahir Ludhianvi will compose the lyrics. We would like to see Producer-director Fali Mistry combining his sound technical experience with a box-office story. That will bring the profits home.

AKASH CHITRA (Bombay)

Hills and hill-folk seem to have a peculiar fascination for Producer-director K. B. Lall and in "Angaray" he is reported to have picturized them vividly. Nargis and Nasir Khan are the lovers who prove that love can be the most fiery emotion. With S. D. Burman in charge of music, you can expect a treat of good folk music. Paro, K. N. Singh, Pran, Jeevan and Vanmala are cast in important roles.

H. G. FILMS (Bombay)

Since his directorial success in "Baazi", Producer-director Guru Dutt has been thinking originally and his latest is "Baaz". This purposeful story will be done entirely by him. Already the rushes show that Guru Dutt has the requisite hold on the dramatic aspects of the screenplay. "Baaz" is a sixteenth century saga showing how the first Indian woman took to piracy to ward off the Portuguese plunderers who had become a terror on the West Indian coast. The inimitable Geeta Bali plays the heroine. Lyrics by Sahir Ludhianvi have been set to music by S. D. Burman. Some of the territorial rights of "Baaz" have been sold.

SUSHIL PICTURES (Bombay)

Quite a few sequences of "Lakeerain" starring Kamal, Ashok Kumar, Durga Khote, Yakub, Pran and Bela, are ready. Producer-director Harbans feels confident about its box-office success. Musical direction is in charge of Hafiz Barni.

NIHAL FILM CORPORATION (Bombay)

Produced by R. Vashdev and K. Jaisinghani and directed by R. D. Mathur, "Aaghosh" seems to be destined for success. It has plenty of mass appeal with some tender love scenes between Nutan and Nasir, the romantic twosome. The supporting cast consists of Agha, Shakila, Leela Misra and S. Nazir. Music is by Roshan.

GOODWILL PICTURES (Bombay)

Nimmi, our most sought-after star, has turned joint producer in company with director J. P. Advani. In "Danka" Nimmi plays an entirely different kind of role and proves the range of her versatility. Amarnath leads the cast supported by Mohana, Hiralal, Neelam, Sunder, Shivraj and Master Roopkumar.

SAROJ PICTURES (Bombay)

Director Jayant Desai's "Nishan Danka" is ready for release. This action-packed story stars Ranjan, Shyama and Jeevan and may turn out to be a box-office proposition.

SWEET PICTURES (Bombay)

Producer-director Jagdish Pant is releasing his maiden venture "Mudmast" starring Nirupa Roy, Sapru, Shakila, Shashikala, Mukri and S. Nazir. We are told, the story has enough in it, to hold the audience spell-bound.

PANCHOLI ART PRODUCTIONS (Bombay)

Ready for release is Producer-director Pancholi's "Aasmaan". It is the story of a boy who was denied affection and understanding during his childhood. The result was an embittered and rebellious soul ably portrayed by Nasir Khan. Petite Shyama is the feminine interest while others in the cast are Lalita Pawar, Badriprasad and Arti. Popular playback singer C. H. Atma has sung some soulful songs in "Aasman".

EMAR FILMS (Bombay)

Six songs of "Sailab" beautifully tuned by Mukul Roy and well rendered by Geeta Roy, Talat, Shanker Dasgupta etc. have been recorded. With a screenplay and dialogue by Krishan Chander and lyrics by Shailendra and Hasrat, you can expect "Sailab" to be different from the usual rut of pictures. Best of luck to Mukul Roy.

ALHAD CHITRA (Poona)

Producer-director Datta Dharmadhikari, has completed a good bit of "Nanhe Munne", a realistic presentation of the common happenings of life. A courageous girl fighting against heavy odds to maintain the family prestige—that is the theme of "Nanhe Munne". The Marathi screenplay, dialogue and lyrics are by G. D. Madgulkar. Pandit Fani is in charge of the Hindi version.

TRIPURA FILMS (Bombay)

Director Ramesh Saigal performed the muhurt of "Aatma" on the 15th August at Chandu studios, Santa Cruz, before a gathering of friends and film folk. Produced by Kapadia, "Aatma" brings Abhi Bhattacharya, the hero of "Ratnadeep" in the male lead opposite Nalini Jaywant. "Aatma" is being directed by Mohan Saigal who worked as assistant to Ramesh Saigal all these years. Others in the cast are Arti, Raji and Prabhu Dayal.

KAYARTS (Bombay)

"Poonam" starring vivacious Kamini Kaushal was passed by the censors without a cut. It is scheduled for release in Delhi. Produced by P. N. Arora in partnership with Kamini and directed by M. Sadiq, it relates an unusual story of a man fed up with his home, wandering restlessly in search of peace and quiet till he meets the woman of his life. Ashok Kumar plays this role supported by Sajjan, Asha Mathur and Om Prakash. "Poonam" introduces a new child star in Chun Mun. Above all, don't forget it is Kamini's first come-back picture. Hers is a performance worth waiting for.

NAYA SANSAR (Bombay)

Producer-director-journalist K. A. Abbas performed the muhurt of his second production "Rahi" on the 15th August, in the presence of a distinguished gathering of stars, producers and distributors. The story is set in the colourful background of Assam and her tea plantations and more than half of the picture will be shot on location. Abbas has a shooting schedule of six weeks and the unit will go to Assam immediately the monsoon is over. The cast consists of Dev Anand, Nalini Jaywant, Balraj Sahani, Agha and David.

They stare when you surprise them. Indira has been surprised by some one in "Hyderabad", a love tale directed by S. M. Yusuf for New Voice Pictures.

M. & T. FILMS (Bombay)

Produced by Gulistan and distributed by Chirawawala & Co., M. & T.'s "Rangeeli" will be released soon in Bombay. The story is by Inder Raj Anand and Vishram Bedekar with Rehana and Raj Kumar playing the leading roles.

C. B. FILMS (Bombay)

The average mind is always thrilled by mystery dramas and as pictures are made for the masses, Producer-director Chawla's "Nigah" is likely to become a good detective story. Suraiya, Nasir Khan, Agha, Veera and Balam are the characters who set about clearing the mystery and suspense in "Nigah". Hansraj Behl is giving the music. Half of "Nigah" is ready.

VARIETY PICTURES (Bombay)

"Mehman" is receiving the finishing touches in the editing room. Jointly produced by writer-director Ramanand Sagar and Asha Biswas, "Mehman" has eye-filling beauty because half of it was shot in Mahabaleshwar and Panchgani. Nimmi, Premnath and Sajjan lead the star cast.

ROOPNAGAR LTD. (Bombay)

Producer-director Roshanlal Malhotra is shooting "Dhuaan" steadily, without much ballyhoo. Starring M. Rajan who made his debut in "Kale Badal" opposite pretty Asha Mathur, Roshanlal has woven round them a fine, box-office story. Usha Kiran, that bundle of sex-appeal, is there to delight your hearts.

JAYANT DESAI PRODUCTIONS (Bombay)

Produced in two versions, Hindi and Tamil, "Hazaar Raten" a fantasy thriller, is almost ready. Producer-director Jayant Desai knows the mass mind and he has given enough variety and thrills in it to guarantee repeat audiences. Rehana radiates a new charm in this picture opposite Manhar Desai. Music is by Ghulam Mohammad. His next "Miss 1953" starring glamorous South Indian star Vyjayantimala will go on the sets shortly.

SABHARWALS (Bombay)

Director B. Tirlochan shot a snow sequence for "Ashiana" starring Nargis and Raj Kapoor. The effect was achieved by a constant rain of Lux soap chips. This completes "Ashiana", a tale of the hills, and filmgoers will be happy to know that it is going to be released soon.

ANEEL PICTURES CORPORATION (Bombay)

Soft-spoken, unassuming Producer Ram Idnani is enthusiastic about "Sheesham". Those who have seen the preview also think likewise. Nutan and Nasir Khan are cast as the romantic team who live their respective roles and not merely act. "Sheesham" is directed by Kishore Sharma. Kuldip Kaur plays the vamp but not in such an obvious manner as she is prone to do in some of her other pictures.

MOHAN PICTURES (Bombay)

Written by Santoshi "Chham Chhama Chham" contains drama, suspense and emotion and is scheduled for release at the Krishna Cinema, Bombay. Producer Ramniklal Shah has cast Kishore Kumar in the male lead opposite Rehana. Pran, Mohana and Mirza Musharaff form a good supporting cast.

KWATRA ART PRODUCTIONS (Bombay)

An artistic dance number executed by versatile Rajni was picturized by director Phani Majumdar for "Goonj". Many sequences are ready and Producer H. S. Kwatra hopes to complete it soon. "Goonj" stars Suraiya, Suresh, Sapru, Randhir, Urvashi and others.

NEW BOMBAY THEATRES LTD. (Bombay)

Producer-director R. D. Pareenja has practically sold all the territorial rights of his latest picture "Tara" starring Kuldeep, Shyama, Jawahar Kaul, Majnu and Nayantara. "Tara" has good box-office value considering the songs and dialogue are by Santoshi. Pareenja is now offering the picture for West Pakistan.

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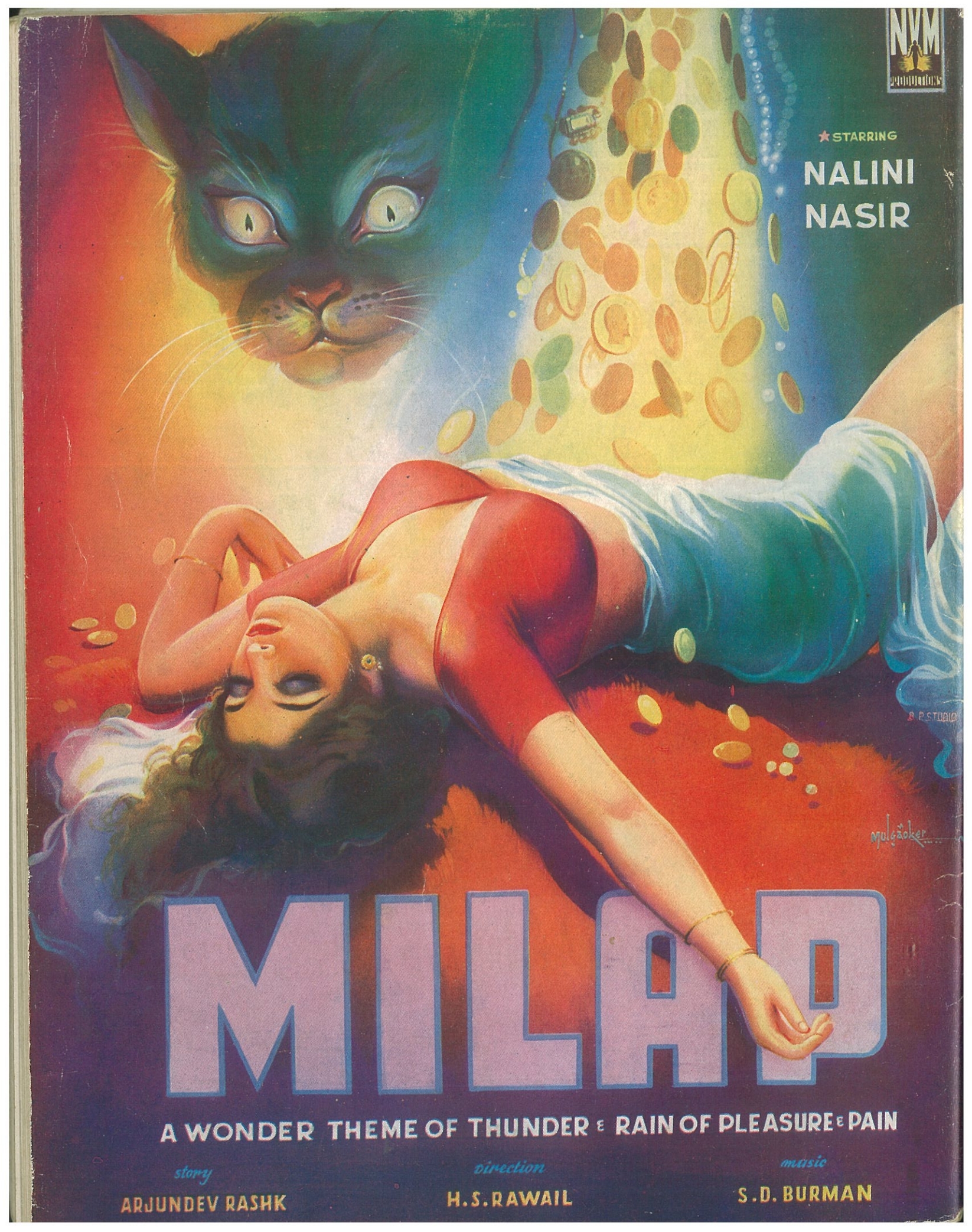
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